THE DEVELOPMENT *of* SYMPHONIC MUSIC

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NATIONAL FEDERATION OF MUSICAL CLUBS

Course of Study

ON

The Development of Symphonic Music

BY

Thomas Whitney Surette

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FOREWORD

This book—"The Development of Symphonic Music", by Thomas Whitney Surette—is the first of a series which the National Federation of Musical Clubs will offer to the music students of America.

The "Course of Study"—of which this is the initial book—is designed to meet the present needs of music students and those who desire to understand and appreciate concert programs, even though they may not be performers. The majority of concert-goers do not care to delve into music history; they wish to understand the present day program which is frequently available to them. If the concert programs of today are made clear, an interest is excited and one is stimulated to further study. Research work comes later.

We do not study origins or ancient his-

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tory first; we learn what is nearest to us and get the genesis afterward.

The Symphony is the thing now, and when we have learned how it is built, it opens the way to an intelligent knowledge of all other great forms.

The text is as untechnical as possible, the references extremely helpful; and the numerous Music Clubs over the country desiring a "Course of Study" will find it to their advantage to secure this book.

The Federation is most fortunate in having Mr. Surette as chairman of the "Course of Study". Eminent as a musician, composer, lecturer and author; for several past years lecturer on music at Oxford, England; one of the committee recently appointed to revise the Public School Music in Boston, Mr. Surette may be expected to present his views in logical as well as attractive style.

Books which follow this will be uniform in size and conform to the practical needs of the music student.

The Federation asks the Music Clubs of America to adopt this "Course of Study", which is the first attempt made by the organization to furnish its own book. This and all succeeding books will carry on the cover the insignia of the Federation.

Orders may be given to any Federation secretary, Club president, or sent directly to the National Federation of Musical Clubs, Publicity Department, 116 South Michigan Avenue, Chicago, Illinois.

Ella May Smith,
Chairman of Education,
National Federation Musical Clubs.

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INTRODUCTION

This book deals mainly with the aesthetic basis of instrumental music; with Form, Style and Content, the object being to help students to realize the significance of great symphonic music. A symphony by Beethoven expresses itself through various mediums; through rhythm, melody, harmony, dispositions of themes, through orchestral *timbres*, methods of style, etc., and a complete appreciation of it must be based on an understanding of all these elements. The casual listener hears merely a series of pleasant (or unpleasant) sounds; the appreciative listener is so alive to every quality of the composition that it completely re-creates itself in his consciousness. The symphony is selected by the author as the initial object of study because it represents the highest type of music, because it is the culmination of a long process of development from the simplest origins, and because it is a natural growth unaffected by such ulterior influences as

have moulded operatic forms. A great symphony is thought by many people to be merely an arbitrary expression of the genius of the composer who created it, and who is supposed to have invented the rules by which it is planned, whereas the office of the composer has really been to create an object of beauty according to the laws of life, of nature and of man's inner being. No creative genius can evade those laws; they impose themselves alike on poet, painter, sculptor and composer; they may be observed in Hawthorne's "Scarlet Letter" or the "Sistine Madonna" or the "Venus di Milo"; in short, they are a part of life itself, and we ourselves are subject to them. It is on the operation of these laws in music that this course of study is centered.

Music differs from the other arts in being non-definitive. It states nothing that can be translated into other terms. In consequence of this it has become separated from other forms of artistic expression and seems to dwell in a world of its own. Because you cannot relate the themes in a symphony to some object in the world (as you can the figures on a canvas) music

has become for many people a strange, exotic and unreal art; its relation to human life being unrealized by them, they try to understand it by translating it. Unable to co-ordinate its various parts into one beautiful and self-sufficient whole, they take refuge in vague images of something else; in moonlight romance; in the patter of raindrops; in what-you-will of imagery. Music differs again from painting and sculpture in its necessity for constant reproduction. It consists merely of musical characters on a printed page until someone reproduces it. This results in the glorification of the performer who often absorbs nearly all the listener's attention to the exclusion of the composer.

In the following chapters the author does not attempt to give an historical account of the development of instrumental music, nor trace minutely its various ramifications. Within the compass of this short book he can only hope to point out the chief sources from which the symphony sprang and to briefly trace its development. He desires not so much to satisfy the student of harmony and counterpoint who wants to know the structure of chords,

or whether Beethoven is using counterpoint inverted or augmented, etc., as to answer questions of a more untechnical (and more important) character dealing with larger aesthetic problems. He imagines his readers as asking, for example, "Why does the first theme of the 'Eroica' symphony break down in the seventh measure"? "What is the significance of the unusual combination of C major and E major in the slow movement of Brahms' 4th symphony"; or "of the great unison C sharp in the finale to Beethoven's 8th symphony"? "Why does Cesar Franck disguise the rhythm of the opening of the slow movement of his great piano quintet"? Just as one might ask why Dickens makes Mr. Boffin pretend to be crazy, or why Meredith rolls young Crossjay up on the ottoman to be an unobserved listener to Sir Willoughby's declaration of love to Laetitia. For all these things there is an artistic justification, and it is with the elements of form and expression which such passages illustrate that this book deals.

Concord, Mass., May, 1915.

PRACTICAL DIRECTIONS FOR STUDY

Many of the compositions referred to herein may be had in the editions of Peters, Litolff or Schirmer. In each case we state the publisher's name and the net price. The most satisfactory form in which to study the symphonies is that for two pianos, one performer at each, though the solo piano or the four-hand arrangement will serve the purpose where two pianos are not available. The Boston Music Co., West St., Boston, Mass., is prepared to supply all material mentioned herein. All pieces under analysis should be numbered by measures, every measure *or partial measure* counting as one. It is not necessary to number every measure; numbers may be placed at the beginning of each line (in the Peters edition of the 5th Symphony of Beethoven, for example, place a 1 in the first movement at the left of the first line and a 12 at the left of the second line, and so on through the entire movement). Each

movement should be numbered separately. Clubs should purchase, if possible, a copy of Parry's "The Evolution of the Art of Music", and Hadow's "Sonata Form". Grove's "Dictionary of Music and Musicians" and the Oxford History of Music should be consulted.

Each chapter of this book deals with a separate phase of the general subject. The author's purpose is to provide clubs or individuals with such suitable divisions of the whole material as will make it possible for them to carry on the work systematically. He hopes, however, that no one will undertake the use of his volume under a mistaken impression. It is not intended to be a compendium of information nor a substitute for study, but rather a stimulative towards independent investigation. The author hopes, therefore, that his readers will not confine their efforts to those compositions which he analyses but will make independent investigation of others named at the end of each chapter. He deplores the custom, common in some clubs, of deputing the whole work to a leader, and hopes that each member will provide herself with the necessary mate-

rial for independent study, and will attempt to solve alone her own peculiar difficulties.

It is recommended that clubs secure the co-operation of local musicians outside the club membership for the purpose of hearing such works as cannot be performed by members.

Chapter I

ORIGINS

[1] SUBJECTS FOR STUDY

Palestrina, "Crucifixus" (published for female voices, Schirmer, price 8 cts.). Edwards, "In Going to My Lonely Bed," mixed voices (published by Novello, price 5 cts.). Purcell, Aria for soprano; "When I Am Laid in Grave," from "Dido and Aeneas" (published by Novello in "Twelve Songs by Henry Purcell," edited by Cummings, price 94 cts.). "Summer is a Coming In," Madrigal, for four equal female voices (published by Novello, price 5 cts.).

The beginnings of the art of composition (as distinguished from the beginnings of the art of music) must be sought in a period when musicians began consciously to evolve methods of expression and types of forms. The art of music, on the contrary, may be said to have begun when human beings first created beautiful music. And as beautiful music existed in the form of folk-melodies long before any school of composers had appeared we are

[1] The music in this list presents practical difficulties which do not occur in succeeding chapters. Where there is a good choir accustomed to singing old English church music it may be possible to arrange for the performance of anthems by Gibbons, Byrd or Purcell. The volume of Purcell's songs would be invaluable to any singer.

able to distinguish plainly between these two beginnings. Furthermore the union of folk-melody with scholastic music did not take place for several centuries after the latter began, so that it is possible, up to a certain period, to deal with each separately. This is the plan we propose to follow in the first three chapters of this book. Chapters I and II deal with the music of the schools. Chapter III deals with the song. We ought to say, however, that the distinction we make is not absolute; that a certain amount of influence was exerted by each on the other, as was inevitable since they were living, so to speak, side by side. But since the art of composition in its early stages was fostered and practiced in the church, this interchange was slow in exerting itself and only becomes strong after composers had begun to turn their attention to secular forms.

One word is significant of the music of the early composers; a word that should be blazoned forth wherever and whenever any music study, technical or untechnical, goes on. That word is *Counterpoint.* Let us first see what its technical meaning is. The plain chant of the Roman Catholic

church was a simple succession of notes with but slight variation in pitch (up or down), unharmonized and (in a musical sense) unrhythmical. It was, in short, a rude sort of melody whose primary object was to give added force and sonority to the text, to which it was submissive. The emphasis of the words controlled it; one of its notes, for example, would be prolonged in order to contain a certain number of words. It was not therefore divided up, as were folk-songs into definite phrases with well defined rhythmic figures. Let the student examine: (1) any so called, [2]Gregorian chant; (2) any very ancient hymn, and, (3) any purely secular folk-tune, such as are referred to in chapter III, and it will be immediately evident that the folk-tune depends largely on rhythmic figures, which are derived from or are expressive of the movement of dancing, while the chant and the hymn owe almost nothing to that source. In the word "counterpoint" the last syllable comes from the shape of the notes of the period, which, instead of being oval, were pointed; the first two syllables mean "counter to", "oppo-

[2] The English Hymnal, with tunes, published by Henry Frowde London, contains specimens of 1 and 2.

site", "against", so that "counterpoint" means the art of adding or applying to a given [3]subject, or theme, one or more and independent distinct parts. Before explaining the results of this important step in the art of composition let us point out how another phase of the art was stimulated by it. We know that primitive counterpoint, called [4]"Organum" was practiced as early as the IXth century, and we must suppose the combinations of sounds to have been agreeable to the ears of musicians who produced them. This being so we can draw the conclusion that the sense of harmony was very slow in manifesting itself, and, indeed, we know from our own experience how long it takes us to understand the new harmonies which present day composers are using. In any case we may say that the very first combination of two different notes sung simultaneously brought up the question "How do they sound together"? and with that question [5]harmony begins. And it is not too much

[3] This method of writing has been called "horizontal," as opposed to "vertical," in which there is one melody only with an entirely subservient accompaniment beneath it.

[4] See Grove's Dictionary, "Organum."

[5] Folk-songs had no harmonies; were sung unaccompanied. The primitive open 5th, the upper note the natural resultant of the lower, would perhaps be used when the rude instruments permitted—as in the bagpipe. See Grove's "Harmony."

to say that "How do they sound together"? is the question asked by every great composer from that day to this. And this sense of the relationship of sounds was further stimulated by the increased skill of composers in adding counterpoints to a [6]Cantus Firmus. For by the time this style of writing had reached its first great apogee, they had become so expert that they could apply a dozen or more distinct counterpoints to a given subject.

But the all-important element in this early method of composition is found in the connection between counterpoints and cantus firmus. The counterpoints were not composed as separate melodies ingeniously applied to the cantus firmus, but were offshoots from it—branches from the original stem. A moment's reflection on the reader's part will reveal how fundamental a principle is here involved—that of unity and variety. A tree in nature; the acts of a man or woman as related to his or her character; the centering of the plot of "The Egoist" in Sir Willoughby, and the grouping of all the other characters

[6] Fixed voice: The original chant to which the counterpoint was applied.

around him; the growth of all details out of the structure of a great cathedral—all these are expressions of this principle. And however diverse, beautiful and interesting music becomes we shall always find it striving for this unity and variety, and we shall find that in its most profound utterances it attains that end by means of contrapuntal language.

We present with this chapter only the simplest examples of this early vocal counterpoint, as the complications and difficulties of the masterworks of these schools make a performance of them almost impossible. But the principle remains the same even though the application of it is simple.

One first example is the beautiful Crucifixus of [7]Palestrina. This is a serene and impersonal treatment of the text, and reveals in almost every measure the methods of composition to which we have been referring. The student should carefully note the various imitations between the voices, which give the whole piece its chief charm; between the first soprano and the second, and between the second alto and the first

[7] Palestrina was born near Rome in 1514; he died in 1594.

in measure 1 to 4, for example, or between the two sopranos in measure 34-36. The whole piece is a web of voices in interplay.

We desire to lay special stress on one element in this composition, namely: the contrast in rhythms between the several parts. The passage at measure 34-35 will serve as an illustration of this. It will be seen at once that to preserve the individuality of the separate voices it is necessary to give each some definite property. If the notes in each are of the same value (length) it will be difficult to preserve that individuality when the parts cross, whereas if their rhythm be distinctive that difficulty entirely disappears. In the passage to which we refer the second soprano passes above the first and the second alto above the first, but the identity of neither is lost. This rhythmic identity is an important element in all great music and we shall have continual occasion to refer to it. Palestrina is the greatest name in all these early schools and this piece is, of course, far removed from the first crude efforts in Organum. A large number of musicians in Europe and England had been experimenting for several centuries with all the de-

vices of counterpoint and Palestrina represents the culmination of these experiments.

The perfection to which the contrapuntal style had attained led composers to experiment with it in secular forms with the result that there appeared pieces called Madrigals, Canzonas, etc., written for voices unaccompanied by instruments. Composers soon realized the freedom which these secular forms gave them, and many quite beautiful pieces were produced, of which the Madrigal [8]"In Going to My Lonely Bed", by Edwards, is a good example. Here, as in the Crucifixus, we have one part imitating the other, and here, too, we have constant rhythmic identity save at certain cadences [9](8-9).

Let us note, as another important factor in music, the distribution of harmonies around a tonal center. In this Madrigal these tonal centers occur at the end of verse I (12), the end of verse II (21) and at the end of the last verse (41). But there is also a tonal center at measures 24-25 and in a different key from the others.

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[8] Edwards was born in 1560.
[9] Figures in parentheses refer to measure numbers.

This modulation to the dominant is the commonest of all modulations, and supplies here a relief from the too constant persistence of the tonic key of G. This grouping of harmonies around different keys becomes, in the course of time, almost as important an element in musical forms as is the distribution of the themes themselves.

Another interesting use of the Cantus Firmus may be observed in [10]Purcell's aria "When I Am Laid in the Grave", from his opera "Dido and Aeneas". This air—written over a set bass which remains always the same, and is called [11]*Basso Ostinato,* illustrates how much variety and how much beauty is possible within the restraining bounds of a cantus firmus. Here is music of real passion and pathos and when we compare it with the lush sentiment of the usual drawing-room songs—unfortunately free to wander at will—we appreciate how great a quality in art is restraint, and we say that the only freedom is freedom within the law.

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[10] Purcell, an English composer of real genius, was born in 1658 and died in 1695. This aria is preceded by a recitative beginning "Thy Hand, Belinda."

[11] Literally "obstinate;" i. e. set, fixed.

The most ancient specimen of music in our list is the old English Round, "Summer is a Coming In", which is supposed to date back to the XIIIth century. It is interesting not only in itself but as showing an early adaptation of the contrapuntal style to secular purposes. The fresh, pastoral character of the phrases, their lilting rhythms and the delightful imitations all give to this piece an unusual freshness and charm.

Let us say in conclusion that the principles of vocal writing embodied in these compositions have never been discarded and that were we to examine three of the greatest masterpieces of vocal music—the B minor Mass of Bach, the D minor Mass of Beethoven, and the Requiem of Brahms —we should find them depending largely for their beauty and their interest on the use of counterpoint. Voices in a mass have not only less variety of color than is produced by the orchestra but smaller range and a more limited technique, so that contrapuntal variety is essential to them. Furthermore counterpoint makes each part interesting to sing. In the next chapter we shall trace the beginning of this

style of writing as applied to instrumental music.

SUPPLEMENTARY SUBJECTS FOR STUDY

Anthems in the Polyphonic style; Purcell, "Remember not, Lord, our offences" (Novello, price 5 cts.) Gibbons, "Almighty and Everlasting God" (Novello, price 5 cts.) Gibbons, "Hosanna to the Son of David" (Novello, price 12 cts.) Palestrina "Ave Maria" (female voices, Schirmer, No. 141, price 5 cts.) Palestrina "Innocentes pro Christo" (female voices, Schirmer, No. 5605, price 5 cts.)

Chapter II

PRECURSORS OF THE SYMPHONY

SUBJECTS FOR STUDY

Purcell, "Golden Sonata" (published by Novello for piano in "Ten Pianoforte Pieces" by Purcell, edited by Cummings, price 94 cts.; for piano and two violins, Augner edition No. 7410, price 50 cts.). Bach, Sonata No. 5 in F minor for violin and piano (Peters edition No. 233, price 68 cts.). Bach, Prelude and Fugue No. 16, in G minor from "The Well Tempered Clavichord." (Schirmer edition complete in two volumes, price 50 cts. each.)

In our first chapter we have traced the beginnings of the art of composition from the rude Organum of its earliest period to the beautiful contrapuntal forms of the XVIth century. We have dwelt at some length on two methods of expression used in this development: (1) the expansion of a musical theme through applying to it counterpoints derived from itself, and (2) the use of harmony as a means of form. The next phase in the development of the art is the application to instrumental music of the principles embodied in this early vocal polyphony. The beginnings of this

[1] Polyphony means "many voiced," and the term is applied generally to all contrapuntal music—vocal or instrumental—employing more than two "voices," or parts.

instrumental polyphony may be found in the accompaniments to Madrigals and similar vocal pieces. These accompaniments originally copied the vocal parts, but it was then only a short step to pass to independent instrumental pieces, and it is obvious that this separation of music from words, from the limitations of vocal technique and from the set forms of the church, was bound to bring about new forms and new modes of expression.

The dance tunes of the people had become, by that time, quite coherent in form and expression and composers soon realized the possibility of using them. We find, consequently, in the XVIIth century a large number of [2]Gavottes Gigas, Bourées and other dances made into pieces for stringed instruments and for the harpsichord. And composers soon began to combine them into groups to which different names were given in different countries; in Italy they were called "Suites", in France "Ordres" and in England "Lessons". Sometimes these dances were combined with movements in contrapuntal style, in which

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[2] For examples of these dances see supplementary list at the end of this chapter.

case the term "Partitur" was used. The term "Sonata", which first appears in this period, was used to designate a piece to be played *(Suonare,* to sound) as contrasted with Cantata, a piece to be sung *(Cantare,* to sing).

A constant improvement was meanwhile going on in the instruments themselves. The XVIIth century saw the perfection of violin making in the instruments of Stradivarius, but the present family of stringed instruments (violin, viola, violoncello and bass) had not at that time been completed. In fact there was no complete orchestra, in the modern sense—no independent and interdependent body of instruments producing a homogeneous mass of tone. This condition, and the popularity of domestic instruments such as the harpsichord, clavichord, etc., led composers to turn their attention in that direction, and the period of which we are writing witnessed a profuse production of such music.

Having rapidly sketched the general tendencies of the period, let us now consider a very important point of detail. The musical phrases in Edwards' Madrigal,

which we studied in chapter I, were limited by the text and by the range and sustaining power of the four voices. Phrases for stringed instruments or for the pianoforte are not so limited, and it is obvious that a different phraseology may, or even must, be employed for them. A comprehensive study of the early instrumental music will reveal a groping for such a language, and, as time went on, composers became conscious that each instrument had a language of its own. Furthermore the necessity for a definite form became more obvious when words no longer served as a means of coherence.

Glancing back over these varied changes we see how many problems were presented to composers, and we do not wonder that some time elapsed before the one great form of the Sonata or Symphony was evolved. That form was preceded by a great many varieties of [3]pieces which space does not permit us to discuss. In the hundred years which elapsed between the date of Palestrina's death and the production

[3] See Surette, Syllabus on Great Composers, published by American University Extension Society, Philadelphia; syllabus No. 278, price 25 cts. See also Grove's Dictionary "Suite," "Sonata," and "Form."

of the music we are now about to examine varied experiments were carried on by composers all over Europe in an endeavor to solve the new problems. Countless pieces were doubtless written all record of which has been lost, but we may say of the XVIIth century that it was the least fertile hundred years since the art of composition began. Towards its close two eminent Italians, Corelli (born 1653, died 1713) and A. Scarletti (born 1659, died 1725), produced fine instrumental music, as did Purcell in England, and the early part of the XVIIIth century witnessed a sort of climax to their efforts and those of their contemporaries. A great array of names is found here: Tartini and D. Scarlatti, Rameau, Couperin, and the giants Bach and Handel. The reader is referred to the articles "Suite" and "Sonata" in Grove's Dictionary for full information about instrumental music during the period immediately succeeding Palestrina's death. But we should do scant justice to that period did we not mention its one important phase of musical development, namely, the Opera. We shall, however, postpone discussion of this until a later chapter.

We have already referred to the vague use in early music of the word "Sonata". All through the XVIIth century we find the term used to describe groups of pieces in various styles, and we shall find it gradually crystallizing as times goes on until, in the XVIIIth century, it assumes its final form. The Golden Sonata by [4]Purcell is not a Sonata at all in the modern sense, but rather a series of three contrapuntal movements separated by contrasting interludes. In each of these movements we may plainly see the application of the old rules of vocal polyphony. Let us examine them somewhat in detail.

The theme of the [5]first movement is essentially contrapuntal. We mean by this that it is not a free, melodious theme like, for example, the theme of Handel's "Harmonious Blacksmith", but that it is built out of a little rhythmic and highly individualized figure which is suitable for polyphonic treatment according to the principles laid down in our first chapter. And

[4] Henry Purcell (1658-1695) is the greatest name in English music. His genius rose above the false standard which obtained in England during his time, and which was largely due to the influence of the court of Charles II.

[5] We shall refer to the whole Sonata as in five movements—for the sake of convenience.

if the reader carries his glance along the [6]two pages of this movement it will be at once obvious that the whole piece is made from that one phrase of five notes (at the end of 1 and beginning of 2). This phrase is ingeniously woven into the texture by such means as that employed at measure 5 where the pianoforte gives it out twice as slowly and ascending instead of descending, and at the end of measure 17 where it appears in the pianoforte part in contrary motion. The two tonal centers (at 12 and 17) should also be noted. Free modulation in polyphonic music had to wait for the advent of Bach.

The Adagio of this Sonata is based on a phrase of great expressiveness, and is distinguished by greater harmonic freedom. But its real claim on our attention lies in its natural beauty and simplicity, and its freedom from the conventionality of the period. It should be noted, however, that this slow movement is not derived from the song as are those in later Sonatas (of Haydn and Mozart). Here we have chiefly the treatment of one short motive by means

[6] We refer to the arrangement for two violins and piano published by Augener.

of imitation and other devices of counterpoint.

The third movement begins in strict [7]counterpoint, inasmuch as the theme, after being first stated (1-3) is answered in the dominant (3-5), restated (6-9) in the tonic, and answered again (8-10) in the dominant. Some variety is imparted to these regular entrances by transferring the second and fourth to a different part of the measure. The chief value of this movement as a means of study lies in the uses made of the initial motives of the themes. One gets here a clear idea of the methods employed in writing contrapuntal music for instruments. All the material of the piece is contained in the first three measures; what follows is a play upon that one idea.

The fourth movement is particularly beautiful because of its calm, grave utterance; we know of no clearer example of the effectiveness of free contrapuntal play between the parts than that afforded by the answers to the little phrase in the 2nd violins in measure 7. Almost every

[7] See the study of Fugue in this chapter.

measure contains some evidence of this method of expression.

The Finale employs again the strict method of entrance used in the second movement, and the whole piece is made from the four measures subject and the counterpoint which is applied to it at its second entrance (5).

We would call particular attention to the phraseology of the first and third movements. The little group of notes at the end of the first measure of each is characteristic of the instrumental polyphony of the period. In pieces of this sort the composer is using several melodic lines which move side by side, crossing and recrossing, in contrary motion up and down, etc. These phrases must have a definite contour and rhythm if their individuality is to be preserved through the [8]maze. For this reason therefore a style peculiar to this type of music was developed, in which, by definite and characteristic little rhythmic figures, the individuality of each voice was preserved. All this play of different parts or voices one against the other

[8] The seventh measure of this Sonata, for example, has five voices, and each is distinct from all the others.

gives the effect of stiffness and almost mathematical regularity, and many people find it difficult to see the beauty hidden within it. Just as it requires a certain imagination and artistic sensitiveness to appreciate a painting by Boticelli, so must those qualities be brought to bear on this old music. If we confine our artistic appreciation to what is in the vernacular, so to speak, we are putting ourselves into the most unfortunate of intellectual positions. Furthermore the opinion of practically all competent musicians is that with this means of expression (when it reaches its full development) some of the noblest and most permanent musical compositions have been created.

We now take for examination the [9]first movement of the Bach violin Sonata. This is a supreme example of the polyphonic treatment of a short motive. Bach's mind was so fertile, his imagination so daring that he exhausts every possibility in a theme and realizes completely all that it means; it is as though it had a life of its

[9] The student is urged to examine all four movements. A performance of the complete Sonata should be given in connection with the study of this chapter. A short life of Bach will be found in the Great Musician Series. See also Grove's Dictionary, and the Oxford History of Music, Vol. IV.

own and was born to sprout, blossom and die. But before considering the aesthetic qualities of this movement let us examine its style and structure. Almost the whole movement is made from the opening phrase which contains two easily recognizable elements, viz.: the arch-like motive of three notes with which it begins, and the motive of eighth notes at the end of measure 1. At measure 20, for example, the eighth note figure expands into a longer group; at measure 19 the violin gives out the first motive twice as slowly, etc. The solo part contains a beautiful counterpoint applied to the theme itself—for we do not feel this violin passage to be the theme of the movement, but rather a sort of comment on the theme. But the salient feature in the form consists in the distribution of harmonies around tonal centers. Without this variety of harmony such a long treatment of one idea would be monotonous. The groupings of these harmonies divide the movement into sections as follows: Section I, measures 1-37, in which the piece modulates to its relative major (F minor to A flat major); section II, 37 to 88, in which there is more freedom of

modulation (D flat major, C minor, E flat major, etc.), and section III, 87 to the end, which is shorter, which restates the theme in the original key, and which concludes with an expressive coda. We call the student's particular attention to this harmonic plan as being an element of the greatest importance in the development of instrumental music; we shall have occasion in the following chapter to point out how the same result may be attained by the disposition of themes.

We cannot leave this movement without referring again to its great beauty, and, in doing so, we feel impelled to urge our readers to make every effort to realize that beauty within themselves. We mean that this music is intended primarily to give pleasure (as is all music) and is not merely skillful or ingenious, and that, if we do not get pleasure from it, it is because our minds, our feelings and our imaginations are unequal to it. This music is rare, pure and undefiled by passion. It is the expression of an impersonal mind. Bach is a kind of philosopher who gazes calmly on a world full of turmoil and remains untouched by it. He sees the truth dispas-

sionately. We, who are full of prejudices, of foibles—who absorb too much sensational music and literature—are rebuked by this calm and equable man, who cares little for fame and for money, and a great deal for truth and sobriety of thought and feeling.

The "Well Tempered Clavichord" is a monument to Bach's genius. It contains a Prelude and Fugue in each key, major and minor, and is a compendium of wisdom in sound. The Preludes consisted chiefly of free treatment of a subject stated at the outset, and were intended as a contrast to the formal structure and style of the Fugue. The Fugue in G minor, chosen for our illustration, is a clear example of this form, and we specially commend our students to play it or listen to it many times, for, here again, it is not the contrapuntal skill of the composer that constitutes its charm, but rather the content of the music itself.

[10]Lavignac describes the Fugue as "a musical composition entirely conceived in counterpoint, where everything is at-

[10] "Music and Musicians" (English edition, Holt & Co., N. Y.) page 334. This is a useful book for students.

tached, directly or indirectly, to an initial *motif*, the *subject*". This definition would apply to the first movement of Bach's Sonata which we have just studied, but there are methods of construction employed in the Fugue that distinguish it from the free Sonata movement. These Lavignac enumerates as follows: (1) the *subject*, or principal theme; (2) the *answer*, at the fifth, subject to special rules; (3) the counter-subject, or *counter-subjects* combined in double counterpoint with the subject; (4) the stretto, in which the subject and the answer are brought as close together as possible for the sake of heightening the interest. Lavignac hardly does justice to the aesthetic quality of the best Fugues; and he dwells perhaps unduly on rules. We may admit that this is the most unyielding of musical forms, but we cannot admit that great beauty is not possible within it. And we would say that the rules about its construction have been deduced from the Fugues themselves, which were not written to fit rules but to fit nature. In other words the particular forms of the Fugue is but an answer to a necessity contained within the subject itself.

The plan of Bach's G minor Fugue is as follows: (I) a section (1-8) containing four entrances of the subject around the tonal center of G minor—at 1, 2, 4 and 5—measure 3 containing a short interlude, and measures 8-11 another leading to the key of B flat major; (II) a section (12-18) containing four entrances of the subject around the tonal center of B flat major and followed by an interlude (18-21) leading to C minor; (III) a section (21-28) containing three entrances of the subject around C minor; (IV) a section (28-34) containing the Stretto (with subjects overlapping).

During the [11]period we have been discussing there were other important forms being evolved, some of which influenced the Symphony. Chief among these was the Overture, a resultant of the growth of Opera. From being merely a *fan-fare* or call to attention, it grew into a coherent piece containing several movements. Lulli's Overtures (1633-1687) may be taken as typical. They usually began with a slow introduction which was followed by a fast movement in contrapuntal style, and they

[11] A complete account of the period will be found in the Oxford History of Music, Vol. III.

sometimes contained dance tunes, the ballet being common in operas of the period.

In conclusion we wish to point out that our study of this period has been made solely for the purpose of examining those elements of form and style which directly affected the symphony. It would otherwise be impossible to pass so lightly over the first part of the XVIIIth century with its wealth of choral music and its highly diversified expression.

SUPPLEMENTARY SUBJECTS FOR STUDY

Rameau, Gavotte and Variations in A minor, for piano (published by Schirmer, price 30 cts.). Conperin, Rondo "La Bandoline," for piano (Schirmer, price 18 cts.). Bach, Invention No. 13 in two voices, for piano (Peters edition No. 201, price 30 cts.). Bach, Fantasia in C minor (in volume 22 of Schirmer edition, price 30 cts.). A collection of Dances from Bach's Suites and Partiturs will be found in Litolff edition No. 386.

Chapter III

THE SONG

SUBJECTS FOR STUDY

Songs from Hadow's "Songs of the British Islands" as named in our text (published by Curwen, London, price $1.13). Ford, Madrigal, "Since First I Saw Your Face" (Novello, price 5 cts.). Songs and Arias from Anthology of Italian Song, Vol. 1 (Schirmer edition, price 50 cts.).

The title to this chapter is intended to include the spontaneous folk-song, the more conscious songs of the XVIIth and XVIIIth century (as far as they serve our general purpose) and the operatic Aria. "Song", as we use the term, means vocal melody, as opposed to melody for instruments. In the beginning these two were sometimes synonymous—since the same terms were often used for both singing and dancing—but, as instruments developed, a particular instrumental language or phraseology was discovered. Melody, which is rightly esteemed as one test of a composer's greatness, is continually de-

veloping and its phraseology continually changing, but it always obeys certain indestructible laws of proportion and balance. These may be observed in the folk-songs mentioned in this chapter as well as in themes of the Symphony by Cèsar Franck, which is the subject of our last chapter.

Folk-tunes, however, are distinguished from mere conscious melodies by being independent of any accompanying chords. Not only did they originally have no harmony, but harmony was not a part of the consciousness of those who first created them. The later song composer thinks his melodies from the basis of the particular harmony current during his time—or, perhaps, of harmony which he will make current. The composer of a folk-song thinks in terms of rhythm and outline; modulations are incidental.

Our study of the various types of song is intended, first, to show what forms and methods of expression were evolved through them and, second, how these forms and methods were absorbed by the symphony. We wish to distinguish between the actual use of folk-tunes in sym-

phonic music, and their influence upon it. That folk-tunes have been extensively used in [1]symphonic and chamber music is well known to all musicians; it is also true, though not so evident, that composers, when desiring some simple form of expression, often write in the spirit of folk-music. Two great examples of this may be mentioned, namely, the theme of the [2]Finale to Beethoven's Ninth Symphony, and the great C major theme in the Finale to Brahms' First Symphony.

We have already referred to the absence of [3]harmonic influence in folk-songs, and we now point out that this naturally made of greater importance the disposition of rhythms. And, since the primitive singers of folk-melodies were probably quite untutored in the art of music, it is interesting to observe how keen a sense of form they had, and how surely their instincts led them in the right direction. (We must,

[1] In many of Haydn's symphonies, in Dvořák's "New World" symphony, in the scherzo of Beethoven's piano trio, op. 97, in the slow movement of Tchaikovsky's string quartet, op. 11, in Haydn's "Emperor" quartet and in Grieg's violin sonatas—to mention only those which come to our mind at the moment.

[2] The student should examine these two themes in connection with the chapter.

[3] There are exceptions to this—chiefly in countries possessing native instruments capable of playing chords; such as the Magyars' Cymbalom.

however, accept the theory that the best of these songs represent the result of generations of use during which they gradually attained their perfect form.)

No true melody can dispense altogether with rhythmic variety. The two extremes are found in the great [4]tune in the Finale to Beethoven's Ninth Symphony, and in Dvořák's well known Humoresque. In the former there are ten equal notes in succession before any change in the rhythm occurs; in the latter there are ten groups of two unequal notes. [5]Barbara Allen, an old English melody, illustrates how a tune may be held together by one rhythmic figure; in this tune every phrase begins with two eighth notes followed by a quarter note. One of the most beautiful of old melodies is that called [6]"The Flight of the Earls". Here we find a perfect balance of [7]rhythms not only between the phrases but between the sections of the whole tune.

This rhythmic balance is an important

[4] These two tunes should be played in connection with this text.
[5] No. 30 in "Songs of the British Islands."
[6] No. 66 in Hadow's book.
[7] A fine example of highly organized rhythms may be found in the slow movement of Beethoven's piano sonata, op. 13.

element in form but it must be coupled with a balance in the contour of the melody also before perfection can be attained (the contour being determined by the pitch). In "The Flight of the Earls" this balance is brought about with great skill. Should we draw an imaginary line through the notes of [8]measure 1-5 we should find a certain resemblance in outline between it and a similar line drawn through measures 5-9; from measure 9 to 13 a new contour is found, while the last phrase (beginning in measure 13) has the identical contour of the first phrase of the song, save in its first and last notes. We have gone into this matter in detail, because we wish to specially emphasize here the difference between these two properties of melody—rhythm and contour. Looking at the song as a whole we find it to consist first of a phrase (1-5)—(which is repeated in order to fill out the four-line verse), then, a phrase of contrast (9-13), (rhythmically drawn from a portion of phrase one) and then a restatement of the first phrase (13-17). This might be expressed by the formula A, B, A. We here refer the student to

[8] Counting the partial measure as 1.

the *harmonic* plan of the Fugue, and of the movement in Bach's violin sonata described in chapter II where the same general purpose is carried out by another means. And we may point out here that this plan of statement, contrast and restatement embodies the most familiar and important of musical forms since it is found in songs, in dance tunes, in [9]Romances, Nocturnes, etc., as well as in Symphonies. The repetition of the first phrase of this song, which we have attributed to the four-line verse, is a common device in music without words and is due to the necessity of impressing more clearly on the hearer the principal phrase or subject. We shall see in later chapters how this device is employed in symphonic movements. We leave to the student the discovery of further beautiful details in this song—such as the poise on the first note in measures 5 and 13, the upward course towards the dominant at the end of measure 8, etc. Students should examine the following songs in Hadow's book: No. 45, "Early

[9] See Schumann's Nachstucke in F major, Chopin's Nocturne, op. 37, No. 1, and Brahms' Intermezzo, op. 117, No. 1.

One Morning"; No. 52, [10]"New Wells"; No. 28, "Llwyn Onn" (with its delightful transference of a rhythmic figure from the first part of the phrase), No. 40, "Ar Hyd'y Nos" (where a steady tramping rhythm is used in the central section as a foil to the broken rhythm of the first and last), No. 23, in which occurs an interesting arrangement of melodic phrases.

The foregoing description of the formal properties of folk-music is intended to focus the reader's attention on the simple principles of structure embodied therein, and particularly to show that these principles existed outside music and were not inherent in this art alone. We shall frequently take occasion in later chapters to drive home this truth, namely, that all art is an expression of human life in terms of beauty. No art can violate the inexorable laws of life; the placing of objects on a canvas, the moulding of clay into forms of beauty, the portrayal of character and incident in words—all these are subject to those laws which existed before art began —*universalia ante rem.*

[10] We give the old name of the tune in each case. Students are urged to investigate many more Folk-songs than are referred to here; see the Reimann volumes named in our supplementary list.

Folk-songs existed in all countries, and betray their origin quite plainly by turns of phraseology, by intervals, by quality of sentiment, etc. Their sincerity and their beauty were such that they were sure sooner or later to have an influence on the music of the school-men, and, soon after the death of Palestrina, and the rise of secular forms, we find evidences enough that this influence was making itself felt. Madrigals, at first purely polyphonic, began to take on elements of free melody, until in England there appeared the Glee. [11]Ford's "Awake, Sweet Love", represents this transition, for it has qualities belonging to each type, its melody is free and untouched by the prevailing style of contrapuntal phraseology, while it employs, at the same time, imitation, and other devices of counterpoint. It is interesting to remember that this song was written with accompaniment for the lute. This clearly indicates the tendency away from the polyphonic style, for the lute was particularly unsuited to that form of expression, its strings being plucked in playing (as in the guitar).

[11] Born 1580; died 1648.

Finally we would point out, first, that the folk-song had found for itself a perfectly logical and adequate form by means of which phrases were disposed in relation to each other and to the whole so as to give the requisite impression of unity and variety; second, that at the close of the great polyphonic period composers began to use folk-tunes, and, as time went on, to take them as models for their own themes, so that ultimately we arrive at such melodies as those in the slow movements of Beethoven's Symphonies, nearly all of which owe their origin to this primitive impulse towards pure melody.

The songs thus far considered in this chapter have been limited to single verse or strophic form; however many verses the poem contained there was only one piece of music for them all. We now turn to more highly individual form of musical expression in which melody is more conscious and harmony enters as a means of expression. But before discussing these forms it is necessary to refer to the rise of Opera.

The [12]"Florentine Revolution", so called

[12] See Apthorp's "The Opera, Past and Present;" published by Scribner.

(about 1600), was an attempt on the part of some Florentine nobles (with whom were associated two well known musicians, Peri and Caccini) to revive the Greek Drama, and supply music for it. It is well named a "Revolution" for it cast off all the stored-up wisdom of the past four centuries as embodied in vocal polyphony, and tried to substitute for it an untried method of expression. Apthorp says that "the abolition of counterpoint meant nothing more or less than wiping out the only form of music then known". This statement should be modified since there were at that time numberless people ploughing, sewing, or rocking children in their arms, while they sang for their own joy beautiful songs perhaps of their own making. But it is true that the musical materials for such a purpose as these reformers held did not exist. They wanted music to be merely the expression of the sentiments of the text, and when we consider that harmony hardly existed at all as a means of expression in itself, that free musical forms were in their infancy, that there was no true orchestra and that the only free melody was to be found in folk-music (which these theorists

evidently had never heard of, or else scorned) we can easily imagine how vague and inconclusive were their early attempts. *But* (we emphasize the terrible word), all these conditions were as nothing before the one means of musical expression which the Florentines did have at their disposal—a means which from that day to this has commanded in the world of music a larger allegiance than any other. That means of expression is the singing voice. How great the pleasure experienced by people generally through singing regardless of what is sung, is known to everyone. And one might venture the generalization that this has been one of the strongest influences on the art of music, an influence not by any means always beneficial to it. The singing voice, then, alone or combined with others, and a meager orchestra were the musical materials at hand. With this scant wardrobe Opera first appeared in the world. But, in attempting to make their solo music merely a vehicle for the words, were not these composers basing their art on a principle long afterwards adopted by Wagner and perfected by [13]DeBussy? It is interest-

[13] In "Pelleas et Melisande."

ing, however, to read (in Apthorp's book) a contemporaneous comment on a singer who took the leading part in [14]"Daphne", the first of these Florentine operas. He writes as follows: "She was no beauty, but the foremost songstress of her time. She ornamented the written [15]monody with long flourishes and turns * * * which disfigured it, but were much in fashion, and the singer Peri praises them highly". "So", says Apthorp, "at the very first dawn of Opera did the virtuoso singer have her share in the business, and have her 'disfiguring' flourishes condoned by the composer". The "long flourishes and turns" referred to in the foregoing are partly the expressions of one of the very oldest human instincts—the instinct for [16]decoration—and partly (shall we say largely) to an instinct that belongs to childhood, and which we call, in children, [17]"showing off". From that day to this the public has been

[14] Short quotations from Peri's "Eurydice" will be found under "Opera" in Grove's Dictionary.

[15] Monody means music with one melody as opposed to polyphony, with many.

[16] The instinct reveals itself among primitive peoples in dress, in the carving of wooden weapons, or articles for domestic use.

[17] The prolongation of a very high note for the sake of a momentary sensation; the absurd vibrato, and other vocal vices of present day operatic singing are merely childish displays—were it not, alas! We do like them.

applauding these "disfiguring flourishes" even though they sometimes quite obscured the composer's intention, by transferring the interest of the listener from the music itself to the manner of performing it. And composers were by no means above reproach in this matter, since they themselves occasionally took advantage of the love of display among their listeners. As Brander Matthews [18] says: "If we once begin to notice tricks of method, we shall not apprehend the message. If we fall to admiring the poet's dexterity in juggling with sounds, we shall not really listen to what he is talking about". Bagehot, in his "Literary Studies", says of such ornate art as this: "It works not by choice and selection, but by accumulation and aggregation. The idea is not, as in the pure style, presented with the least clothing it will endure, but with the richest and most involved clothing that it will admit".

The popularity of Opera as a form of musical expression began, then, about the year 1600 and has continued ever since. We do not attempt to describe it further,

[18] In "A Study in Versification" (pub. Houghton-Mifflin Co.).

nor to trace the course of its development, for such a proceeding would lead us far from our subject. But we do wish to describe its influence on the structure and style of melody, *per se*. Let us therefore now examine three Italian songs or arias of the XVIIth century and note particularly from what sources they are derived.

Bononcini's [19]Arietta is a fine example of the type. The student will note how important in this song is the accompaniment the beginning of which not only outlines briefly the melody of the song itself, but shows some influence of the contrapuntal style. But our chief attention should be centered on the characteristics of the melody itself. We should note that the tune is much more conscious than a folk-song ever is; that it is complicated in its phraseology (measures 4 and 11); that the phrases of the music do not correspond to those of the verse, for the lines are repeated several times in order to fill out the musical form; and that both in melody and harmony it follows the plan of statement, contract and restatement already referred to, the mel-

[19] Arietta means a small Aria (or song). Bononcini was born in 1640 and died in 1703.

ody having a first part extending to measure 12, and centered around A flat, a central part quite in contrast to the first, and containing two tonal centers (C minor, measure 16, and F minor, measure 19) and a final part which is an exact repetition in every detail of the first. This Arietta, then, derives itself from (1) the fluent vocal style so prevalent in Italy; (2), the contrapuntal style of the old Madrigal accompaniments, and (3) (though the direct influence is faint) from the simple melody of the people.

[20]"Vittoria mio core" by Carissimi is an interesting example of XVIIth century songs for it has a frank dance rhythm of great vigor and charm while, at the same time, it contains florid passages characteristic of the vocal style of the period (see measure 25-28).

"Consolati e spera" by [21]D. Scarlatti is even more interesting on account of its expressive quality. Its phraseology is not unaffected by the earlier schools of composers—witness the constantly recurring

[20] From the Anthology of Italian Song. Note the title "Cantata" now used solely for choral pieces. Carissimi was born in 1604 and died in 1674. The form of this song should be investigated by the student.

[21] D. Scarlatti was born in 1671 and died in 1763.

rhythmic figure first appearing in the pianoforte part in measure 2—yet it has a free, melodious beauty of its own, which is essentially vocal. And we should carefully note that while Florentine Revolution had, indeed, turned music into a new and unused channel, the fundamental strength and reasonableness of the contrapuntal style was bound to bring it back again, and we find composers of vocal music in the latter part of that century turning to it again. In all this process of the development of pure melody we feel that the world of natural beauty was just opening to the vision of composers.

In the early examples of the symphony, which are the subjects of our next two chapters, we shall plainly see the influence of both folk-song and opera. The symphony evolved, in the course of time, a mode of speech of its own, but in the slow movements of nearly all the symphonies under discussion in this book there are evidences of the influence of the song.

SUPPLEMENTARY SUBJECTS FOR STUDY

In volume II of "International Volksliederbüch," edited by Reimann (published by Simrock, price $1.13), the following Songs, Nos. 38, 40, 41, 60, and 63. In volume I of "Das deutsches Volksliederbüch" edited by Reimann (published by Simrock, price $1.13), Nos. 6, 8, 10, and 15. (There are three volumes in each set, each volume is valuable.) In the Anthology referred to in text of this chapter, the second Aria by Paisiello, page 134; the Arietta by Caldera, page 57; the Arietta by Pergolesi, page 99.

Chapter IV

THE CLASSIC SYMPHONY—I

SUBJECTS FOR STUDY

Haydn Symphony No. 2 in D major. (Peters edition No. 197 contains twelve symphonies for piano solo; price 75 cts. No. 186a contains six symphonies for one piano, four hands; price 68 cts.) All symphonies studied are to be had in small orchestral score.

The compositions thus far studied have revealed how fine an art can be even in the early stages of its development. Perfection is relative. We ask of art only that it shall be sincere, that it shall find a method of expression suited to the thing it has to say, and that it shall be skillful in saying it. These conditions are fulfilled in the best of the music of this early time in spite of the limitations of the material. As an art advances it continually reaches out into wider ranges of human thought and feeling. Human life did not differ materially, for example, in the XVth and XVIth centuries, yet Velasques' paintings are quite different from those of Carpaccio and this difference is partly due to an advance in technique, and partly to a widen-

ing of the painter's vision. The difference between a novel by Meredith and one by Thackeray, is likewise a difference in the use of words as well as in the purposes of the authors. But in music there was also the continual discovery of new raw material, of new combinations of notes in chords never used before, and of new tone colors in instruments. Furthermore, while painters could learn perspective, foreshortening, the effects of light and shade, etc., from nature herself, the composers could look nowhere in the outer world and find a model for combining sounds into chords or themes. All his devices had to be tested by his own inner sense of fitness. He was continually experimenting with new chords, new themes, new forms, and continually reaching out for means of making his music significant. The increased tendency to use harmony as a means of form—to arrange themes around tonal centres—is perhaps the chief characteristic of the period we have been discussing. We shall see how this tendency affected the symphony, how it came to be of the utmost importance in instrumental music, and finally how it began to be modified.

But a still more difficult problem was presented to composers who were seeking to create larger forms. This was the problem of subjects, which in a long orchestral piece becomes a matter of the greatest importance. Neither in music nor in literature is it possible to create a great work of art on a trivial subject. A theme that would be quite satisfactory for a short pianoforte piece would be entirely inadequate for a symphony. Just as the subject of Wordsworth's "The Daffodils" would be inadequate for an Epic poem. Furthermore, it is obvious that development implies a state of incompleteness. A melody like "Annie Laurie" is like a rose that is blown. For purposes of "development", as the term is used in music, a theme must be in the bud. Nearly all the great symphonic movements embodying this idea of growth are based on incomplete nonlyric themes, often broken in outline, but always containing some characteristic rhythmic form or figure. Now rhythm is the vibrant and living element in all music, and these rhythmic figures have a vitality of their own which is gradually released as the composition progresses. The great

symphonic themes of Beethoven are pent up torrents which finally break forth carrying everything before them. They do not depend on beauty or regularity of outline, nor on luxuriance of harmony, for in neither of these qualities is there any such energy as lies hidden in their rhythms. Rhythmic energy is like the sap in the rose bush; and if we were pursuing the subject to a conclusion we should point out that rhythm is the basis of all things—that color, light, sound, and all life, everywhere, are rhythms.

It is obvious also that long symphonic movements need something more than a succession of themes, for such an arrangement would not only be uninteresting, but would lead nowhere. Literature, in which the element of time also enters, had already found a means of expression for large forms. Both the novelist and the dramatist had evolved the plan of first stating the problem and presenting the characters, etc.; second, developing the plot with diversity and rapidity of action; and third, solving the problem and unifying the situations, etc. Or the composer perhaps thought on life itself, and remembering its

youth, manhood and old age. However this may be a new form was forced upon him by the conditions of his art, and he doubtless felt the necessity of making that form true to human life.

As a result of almost endless experiments a single form of great flexibility and scope was evolved. This we now call [1]"Sonata Form". It was used chiefly for the first movement of symphonies and was founded on certain universally recognized principles of structure. Because of its great importance as a factor in the development of pure music we present below a tabulated view of it.

A	B	A
[2] Introduction.	Development Section.	Theme I.
Theme I.	"Free Fantasia."	Theme II (in tonic).
Theme II (related key).	Great Diversity of melody and harmony.	Coda (theme).
Coda (theme).	Action, interplay of themes, etc.	
Duality of Harmony.	Plurality of Harmony.	Unity of Harmony.

It will be seen at once that this plan is

[1] "Sonata Form" is sometimes called "First Movement Form." These terms are not applied to the Sonata or Symphony as a whole but to one movement only.

[2] Introduction optional. Coda means ending; it might or might not contain a theme of its own.

not only an extension of that often used in folk-songs and other simple pieces, but that it represents a much higher type of organization. In early examples of the sonata and symphony some of the most important elements in this form were rudimentary. In the first movement of [3]Philip Emmanuel Bach's pianoforte Sonata in F minor and in many similar movements by Haydn the second theme is merely another version of the first, while the development sections of his early sonatas and symphonies were crude and sometimes even inconsequential. The different sections of a piece in sonata form were quite clearly indicated. The first section (A) always closed with a double bar and was always repeated; the second section (B) ended where the first theme re-entered in its original form; and each section was usually "punctuated" by a succession of formal chords.

Haydn's symphony in [4]D major is a good example of his more mature style. Its

[3] P. E. Bach was a pioneer in musical form. Both Haydn and Mozart acknowledged their debt to him. The reader should examine this Sonata (Peters edition No. 276 contains 6 pianoforte Sonatas; price 50 cts.).

[4] The Introduction is in D minor, but the Symphony takes its key name from the first movement.

themes are melodious and naive, and its structure is formal. [5]Haydn came of peasant stock and had a meager education, but he managed through practical experience of music to absorb all the information about it that was necessary to him, and his inventive genius continually led him to experiment with new material. No other composer has contributed so much to the development of the symphony. Haydn's [6]orchestra at Eisenstadt consisted of the following instruments: Two flutes, two oboes, two bassoons, four horns, two trumpets, kettledrums and the usual strings; two clarinets were finally added.

The introduction to this symphony serves chiefly as a call to attention; its theme is not heard again in the course of the four succeeding movements. The principal subject of the first movement [7](1-16) is a characteristic Haydn tune divided into equal parts with a half close (semicolon) at the end of the first, and a full close (period) at the end of the second. This is

[5] A short life of Haydn will be found in the Great Musicians Series (pub. Scribner). Grove's Dictionary has a good biographical article. See also Hadow "A Croatian Composer" (pub. Seeley & Co., London).

[6] Henderson's "The Orchestra and Orchestral Music" (Scribner) may be consulted.

[7] Counting the first measure of the Allegro as 1.

followed by a passage (16-34) which serves as a bridge to the second subject while, at the same time, acting as a further [8]exposition of the first. A long symphonic movement requires a more extended statement of its thesis than is necessary in a short piece—just as the novel begins more deliberately than the short story. The second subject (in a related key) begins at measure 34. It is [9]derived from the first subject and it ends with unnecessary obviousness at measure 48. Then follows the first theme half in the same key as the second, half freely treated with modulations (59-62) and counterpoints (50, 62, 65) and ending with a conventional flourish (70-83). A coda then enters on a theme reminiscent of theme I (88).

We have stated the arrangements of this part of the movement to show how formative it is, and in order that the student may compare it in detail with a similar section in a Mozart or Beethoven symphony. The defect in it is a lack of variety. Were the second subject a distinct

[8] Measure 16 repeats the rhythm of 1; measure 25 is derived from the melody of measure 5, etc.

[9] Measures 34-35 are derived from measure 3; 37-38 from 5, etc.

and individual theme this defect would largely disappear.

The development section begins after the double bar and extends through measure 176. It is made almost entirely from the little motive in measures 3 and 4, which persists throughout save at measure 129, when a phrase built up from the coda theme appears for a moment. This portion of a movement in sonata form may be long or short according to the significance of the original material.

The restatement, measure 177 to the end, omits the quasi second subject and keeps close to the tonic key throughout. The reader should compare it with the first section, and should compare the whole movement with the tabular view of sonata form on page 57.

The theme of the slow movement of a symphony is almost always a complete lyric melody, meditative or even contemplative in character, and therefore unsuited for development. Its themes are usually devoid of that rhythmic energy which characterizes the themes of first movements. The object of the composer must be, therefore, to present the complete

theme in different lights, to vary it perhaps by ornamentation or other device, or to place other complete themes in contrast with it. Consequently we find most slow movements to consist of sections of almost equal length, each containing its own material. If the first section is in major the second may be in minor, some change of key being always desirable; or the second section may be different in character from the first.

The slow movement of this Haydn symphony follows this regular sectional plan, the divisions being as follows: (1) measures 1-37, containing all the thematic material; (2) measures 38-83, in which the theme is first given in minor, then its relative major (B flat, measure 57); (3) measures 84-131, beginning as in section I, then varied (92), then modulative freely; (4) 132 to end, this section being curtailed. This movement closely resembles the variation form. It differs from it because the theme is twice presented in its original form in the middle of the piece—measures 83 and 100.

The third movement of the early symphonies was almost always a minuet, the

sole survivor of the suite. Haydn accelerated the old minuet tempo and treated the theme in the free [10]style. His simplicity of character and his feeling for folk melody led him away from the more constrained contrapuntal style of his predecessors, and his minuets are gay, tuneful and naive. This movement requires, therefore, little comment or analysis, but there are certain important details to which we wish to call attention, and which relate to the all important element of rhythm. At the very outset [11](2) Haydn makes use of a cross rhythm. He writes in three-four time and the natural accent falls on the first chord, but he immediately shifts the accent to the third beat (measure 2), thereby causing a perplexity as to the position of the accents. Then, after the rhythm is fairly settled in threes, he proceeds to cross it with a series of figures in twos, the passage in the bass of measures 27-28 being in two-four time. We have already referred (in chapter II) to the use of this device by composers. The reader should note the relation of the trio theme

[10] Compare this Minuet with a dance movement from a Suite or Partitur of Bach.

[11] We count the partial measures as 1.

to that of the minuet, proper, the trio being largely made from the first three notes of the minuet. This movement is in the old three part form common to many early dances and songs, A being the minuet, B the trio, and A the minuet again.

The [12]Finale of this symphony is the most interesting movement of the four. It has greater variety, more adequate thematic material and a more interesting development section. But more important still it contains passages in which the activity of the rhythms ceases for a time and a certain tranquillity pervades the music. This is as essential in a long and vigorous symphonic piece as is a certain amount of vivid movement in a long meditative composition. The constant use in music of any one rhythmic or melodic form of expression defeats its own end. The mind demands variety as well as unity. Haydn makes skillful use of this device in the passage beginning at measure 84, and again at measure 171, and these passages are not merely empty chords, for they derive their theme from the group of eighth notes in

[12] See Hadow "A Croatian Composer" for the origin of this theme.

measure 13. The reader should also note the use Haydn makes of contrapuntal devices—as in measures 101-107 where the motive of the first theme is used against a theme in the bass.

The symphonies of Haydn may be said to open a new world to instrumental music. It no longer need dwell in solitude deriving its impulses from the past. It may now take the open road; it may now deal directly with human experience, express simple human joys and sorrows in common terms. It has found at last the basis upon which alone a great art can be built, namely, on those elements in life which are common to all people. All great literature, painting and sculpture verify this principle.

We do not mean by the foregoing that Haydn attained to any great depth of expression, or to any great imaginative height, but that the infusion into instrumental music of the clear and vitalizing principle of folk-songs was an all-important factor in its growth. Folk-music, as such, soon almost disappeared from symphonies, but its influence is felt to this day in freedom of melodic outline, and par-

ticularly in freedom of rhythm, and were we to trace back to their source the themes of Beethoven's symphonies we should almost invariably find ourselves back in the simple world of folk-lore. The earth is the universal mother, and Erda not Freia the Goddess of Beauty. Freia held the golden apples; they came from the breast of Mother Earth.

SUPPLEMENTARY SUBJECTS FOR STUDY

Haydn Symphony in E flat major (No. 1 in Peters edition, see list at beginning of chapter). Andante with variations for piano in F minor (Schirmer, price 20 cts.). Sonata in G major for violin and piano (No. 7 in Peters edition No. 190; price 68 cts.). Song, "My Mother Bids Me Bind My Hair" (Schirmer, price 25 cts.). Aria "With Verdure Clad" (Schirmer, price 25 cts.).

Chapter V

THE CLASSIC SYMPHONY—II

SUBJECT FOR STUDY

[1] Mozart, Symphony in C major, called "The Jupiter." (Peters edition No. 198 contains six symphonies for piano solo, price 68 cts.; No. 187 contains six symphonies for piano, four hands, price 68 cts.)

Our study of the Haydn symphony has enabled us to see clearly how orchestral movements can be made coherent and beautiful without adventitious aid. In spite of its length one does not feel the need in any one of the four movements of Haydn's D major symphony of any explanation; no words are necessary to it; it is entirely self-contained, and self-sufficient. And one cannot but admire the composer's skill in arranging his material so deftly, especially when we remember how slight were the models provided him by his predecessors. For before Haydn's time not only was there no complete symphonic form but

[1] The Great Musicians' Series contains a brief life of Mozart; see also Grove's Dictionary and the Oxford History of Music, vol. V.

there was no compact and interdependent orchestra.

Perhaps the most important single element of technique in Haydn's symphonies is his use of counterpoint. We have seen that, in spite of the simplicity of his material, he continually employs contrapuntal devices, and we can easily imagine how tiresome his symphonies would be did they consist merely of a series of naive tunes one after another unrelieved by beauty of detail, or by contrast with other material. A story all incident would be equally tiresome; in each case we demand a background of some sort; we feel that the significance of any object can only be realized when it is seen in relation to other objects. Counterpoint, then, is important not only because of its power of bringing out the quality of the themes themselves but because it perpetuates one of the cardinal principles of the art of composition, and keeps the line of development unbroken. It is not overstating the situation to say that the continuance of this principle in the so-called "Viennese School" saved instrumental music from lapsing into mere dalliance.

Mozart (1756-1791) was born in the small city of Saltzburg and of a musical family, his father being a man of considerable attainments. What effect those two circumstances had upon his genius we do not know, but he represents a higher type of mind than did Haydn, and he possessed in a higher degree the greatest of all qualities of the mind, namely, imagination. Haydn displays a kind of rough humor not unlike that of Burns. Mozart's effervescence takes the form of elegant and delicate wit. Haydn deals with life in its simple elements; Mozart idealizes it. Haydn is a story teller; Mozart has such perfection of language as is found only in great poets. So that the Mozart symphony is the culmination of the classic form, and completes Haydn.

The "Jupiter" symphony is a perfect example of what is called the "Classic". Its form is clearly outlined; its content is "ideal" as opposed to "real"; it is direct in expression, and it has no ulterior purpose whatever.

"Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know."

This is what truly constitutes the classic,

as opposed to the romantic, or the realistic. The classic avoids the picturesque, the startling, the sudden disruption of form or outline for the sake of subjective expression. Donatello's sculpture and Raphael's paintings are classic. They exist for themselves alone as objects of pure beauty. So we may say that the classic is the universal untainted by contact with any human idiosyncracy, the romantic is personal and the realistic actual. Browning, in contrasting the Italian painters with the pure Greek sculpture, makes this contrast clear.

[2] "When Greek Art ran and reached the goal,
Thus much had the world to boast *in fructu;*—
The truth of Man, as by God first spoken,
Which the actual generations garble,
Was re-uttered" : : : :

Perhaps the generations do not garble the truth, but it is only in classic utterance that it becomes absolute.

The so called [3]"Jupiter" symphony of Mozart is rightly considered one of the great classic masterpieces of music. Its superiority to the symphony of Haydn consists first, in the beauty, interest and suit-

[2] Browning's "Old Pictures in Florence."
[3] This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, tympani and strings.

ability of its themes; second, in greater perfection of form; third, in the complete union of style with material, and fourth, in the superiority of the composer's workmanship. We shall refer in detail to these qualities as each movement is discussed. Before doing so we desire to remind the reader of what we have already said concerning rhythm and rhythmic energy. A mere glance of the eye along the first page of the pianoforte score of this work will reveal how completely this part of the movement is dominated by the two rhythmic figures which constitute the chief subject, and which are contained respectively in measures 1-2 and 3-4; and it should be noted that each of these motives is full of energy and each provides the composer with a well defined phrase of strong individuality. The theme as a whole is less lyric than the corresponding one of Haydn and therefore more suitable for symphonic treatment, and its extension or restatement (24-56) is much more pertinent. This whole passage admirably illustrates what we had to say in the last chapter about the necessity for expansiveness in the exposition of symphonic themes. The second

theme (56-79) is here not only independent but is also more lyric. This distinction became an established custom with symphonic composers.

Following the second theme we find a further treatment of the motives of theme I. If we compare this with the corresponding passage in the Haydn symphony we see that this passage carries the chief idea on instead of merely restating it in another key. A coda theme of great charm enters at measure 101 and is skillfully combined (106) with one of the persistent rhythmic figures from the first theme.

The development section extends from measure 121 to measure 188 and its treatment is characteristic of this stage of the symphony. It consists of statements of the original material varied chiefly by changes of key. This does not represent a real [4]development, because the themes do not grow but are merely presented in a new light. In Beethoven's symphonies we shall see how a rhythmic figure from a theme takes on a creative life of its own. Here we find, first the coda theme given out

[4] The reader may refer to Hadow's "Sonata Form" for an account of the various methods used by composers in developing themes.

verbatim in E flat major, and, later (161) theme I treated almost as literally.

The third section (measures 188 to the end) is almost a literal repetition of the first, the difference consisting in the change in key of the second subject and in the treatment of the last five measures. This is too literal if we judge the sonata form by strict æsthetic laws, but we must remember that this kind of music was then new and composers must have felt the need of making it absolutely clear. Students should note how clearly defined in harmony the first and last sections are; the duality in the one case, and the unity in the other are unmistakable. In later symphonies the diversity of key in the central section is more marked.

This movement embodies a principle of composition that applies to all artistic expression, whether in literature, painting, sculpture or music. This principle may be stated in various ways—as that the exterior of an artistic object must be expressive of its interior or that the style of a work of art must be true to the thing being expressed. Symonds calls style "the quality through which alone emotion can prove

its own sincerity"; by which he means, of course, that, however profound or important the artist's idea may be, it is impossible for him to convey it to us adequately unless he has mastered the art of expression in his particular medium.

In Mozart's best symphonies this union of matter and manner, of material and style takes place. Mozart's themes, his orchestration, his form and his style are one; and it may be said unreservedly that no great art can exist without such union.

The slow movement of this symphony represents a method of expression already familiar to us, that of an elaboration of a given subject, with subsidiary contrasting material. This is brought about here partly by a sort of ebullition of the theme itself which continually overflows, so to speak, and partly by contrapuntal means. The theme (measures 1-11) has a free flowing grace characteristic of Mozart and of the formal society for which his music was written—as compared to a corresponding theme of Haydn it is less naive, and much more conscious—and the elaboration which it undergoes is natural to it—as if its chief purpose were to continually

charm the listener by its grace and beauty rather than to deeply move him by seriousness of purpose. The passages in sixteenth notes in measures 12 and 14 illustrate these methods; each is a free flowing counterpoint filling up the space between the two phrases of the theme.

The form of this movement is as follows:

A (1)	B (2)
Section I, containing: Theme 1, 1-17. Transition passage 17-27.	Section II, containing: Theme 2, 28-44.
A (3)	B (4)
Section III, containing: Transition passage 45-60. Theme 1, 60-76.	Section IV, containing: Theme 1, 76-91. Coda 92-101.

The more elaborate parts of this theme are especially interesting because they illustrate the principle of decoration referred to in chapter III. We there pointed out that overloading a melody with ornament for ornament's sake was bad art. Here, on the contrary—although we may imagine this to be to some extent influenced by the old vocal elaboration—the ornamentation grows out of the structure and impresses us as being both reasonable and beautiful.

The Minuetto presents no new problems. Both in spirit and in form it is more conventional than the corresponding movement in the Haydn symphony. The student should note the contrapuntal devices employed here and there as in measures 28-29 in contrary motion, and 45-46 in canon.

The Finale is much the greatest movement of the four and this is doubtless partly due to the use of a method of expression which had been long since perfected, and of which Mozart was complete master. For this movement, while following the general plan of Sonata form in distribution of themes and of harmonies, is essentially a polyphonic rather than a monodic composition. In the preceding movements counterpoint is used here and there but only as an accessory, the music as a whole being monodic, while the important formal element consists in the disposition of the themes around tonal centres or keys. In this Finale, on the contrary, while the form is the same as that employed in the first movement, there are no long lyric passages such as one finds there, no literal repetition of themes in other keys, but in-

stead a constant building up of the various themes by all the devices known to counterpoint. Let us examine it somewhat in detail.

The form of this movement is as follows: A extends to measure 157, B to measure 225, A to the double bar at measure 356, the Coda from 356 to the end. The first theme contains two well defined motives—measures 1-4, and 5-9, each of which is treated separately as the movement progresses. The second of these contains a motive (6) reminiscent of the first movement and this is used immediately afterwards (9-12) as a counterpoint. A theme of considerable importance enters at measure 19, and takes the place of what would often be merely a perfunctory transition passage. After further exposition of the first theme (36) with a new counterpoint (39) still another subsidiary theme enters (56) with contrapuntal imitations in the bass (57). This is followed by a further use (64) of the theme which first appeared at measure 19, after which the second theme proper enters (74) in the dominant key. The rest of this section is filled with further exposition of the foregoing ma-

terial. The student should note that while there are here four themes, no one of them is such a theme as Haydn uses in his symphony. These are not idealized folk-melodies. And it is only their contrapuntal character that makes it possible to use them so freely in conjunction.

The development section is chiefly remarkable, as compared with that of the first movement, for its variety of keys. This is essential because the first section has kept close to the tonic.

The third section fulfills as no previous symphonic movement had done the real office of this part of the movement, which is to bring the hearer back to the original themes, to unify them to some extent by placing the second in the tonic, but also to give them some such new statement as shall re-enforce the first without actually repeating it. Here the order of entrance is changed and the harmony is much more varied.

The Coda is just what a Coda should be, a completion, or ending which gives a sense of summing up, or perhaps as of a dramatic climax, according to the nature of the material—some such effect as is

produced by the Stretto in a Fugue. Measures 389-403 will serve as an example of what we mean.

This Finale teaches us again the value of counterpoint as a method of expression. When we compare this movement with the first in this symphony we realize how intensified the thought is here. There is nothing discursive, nothing episodical; the themes seem to belong to each other, instead of being entirely distinct entities pressed into the same service. The only piece of orchestral music to compare to it in this respect is the Finale to Brahms' fourth symphony. Counterpoint always teaches or enforces restraint, and restraint is one of the important qualities of all great artistic expression whether it be in music, painting, sculpture or literature. In almost all the orchestral music of this period there is a certain amount of redundancy; perfunctory repetition of tonic and dominant chords indicating the close of a section; formal sequences running their turn like sequences of design in architecture, but without their reasonableness. Within these bounds really beautiful music was produced, but when we compare it

with this polyphonic Finale we feel that here there is stimulation for mind and imagination, as well as feeling.

SUPPLEMENTARY SUBJECTS FOR STUDY

Mozart, Sonata for Violin and Piano, No. 5, in E major (Peters edition No. 14, complete, price $1.25). Piano Sonata in A major (Schirmer edition No. 9, price 38 cts.). Symphony in G minor (see list at beginning of chapter). Song, "The Violet" (Schirmer, price 18 cts.). Aria, "Dove Sono" (Schirmer, price 30 cts.). Aria, "Voi che Sapete" (Schirmer, price 25 cts.). "Ave Verum" (for female voices, published by Ditson).

Chapter VI

THE EPIC SYMPHONY—I

SUBJECTS FOR STUDY

1 Beethoven Symphony No. 5 in C minor, Opus 67. (Peters edition No. 196a contains the first five symphonies of Beethoven arranged for pianoforte solo, price 68 cts. Peters edition No. 9 contains the same for pianoforte, four hands, price 75 cts. No. 3033e contains the 5th symphony for two pianofortes, four hands, price 75 cts.)

In the symphonies of Mozart the so called "Sonata Form" was clearly defined. The immaturities which characterized its beginnings had disappeared, and the formal significance of its three parts—exposition, development and restatement—was firmly established. But both of it and of the slow movement one can say that the possibilities of expression were only partly realized. In sonata form the development section was often merely a charming diversion, the last section too literal a repetition of the first. In the slow movement there was apt to be over-ornamentation.

1 We undertake the study of this symphony before the third because of its greater simplicity.

In each of these there were conventionalities which prevented entire freedom. The great mould had not been filled. But we must always remember that the classic is objective—or shall we say that at this stage of the art objective expression was the natural one and indeed the only one possible—which compels us to restate the case entirely! by saying that objective and subjective are partly matters of chronology and represent different stages of progress. All the arts began with actual representation, and it is only after they have developed in technique and acquired command of varied material that they are able to express the artist's peculiar and personal view of things. So we may say that Mozart represents the stage when objective representation has reached its climax, and when the art is ready to be used as a means of personal, subjective expression.

Beethoven's nine symphonies should be considered as a whole—as a great masterbook of life in nine volumes—an Homeric cycle. If we could imagine a colossal drama in which both men and superman figured; in which play of the supernatural

were possible; a drama which should be not only of the earth and of the stars but of the nethermost depths; a sort of *Saga* of humanity as related to the whole universe —we should get some idea of what these symphonies contain. Fluid as water, strong as granite, entirely changing its meaning by a delicate inflexion, or a shifted accent, based on indestructible laws yet floating in a dream image above the world, the music of these symphonies is a microcosm of human life in its relation to the visible and the invisible.

The Fifth Symphony of Beethoven is the best known of all orchestral compositions. This distinction is doubtless due to its clearness and to a certain incisive quality which pervades it almost from first to last, but even more to the fact that it contains music so searching, so tremendous that there is literally nothing like it in the whole world of music.

Let us dispose at once of the legend which runs: "So Fate knocks at a man's door". Beethoven is said to have spoken these words in regard to the opening phrase of this symphony. Whether he did say them or not, much more than what they

imply is contained in this music. In any case Beethoven always avoided the attempt at close delineation, feeling doubtless how much deeper music goes than mere portrayal. "Music is itself the idea of the world", says Schopenhauer, "not an image of the idea, as the other arts are, but an image of the will itself. It never expresses phenomena, but solely the inner being, the essence of phenomena, the will. It expresses not this or that particular joy, this or that sorrow, this or that pain or honor or exultation or hilarity or repose of mind itself, but, as it were, *in abstracto,* the essentials of these without their concomitants and hence without their motives".

We have spoken of the conciseness and intensity of the Fifth Symphony, and we now ask the reader to glance at measure 1 and note the rhythmic figure of three eighth notes contained therein, and then to look slowly through the whole first movement and observe how persistently the figure occurs. Let the third movement be then examined and again the same rhythmic group will be found—as at measure 20-38, 76-90 and 132-141. It also serves as the basis of the opening phrase of the

[2]Scherzo and appears again at measures 163-164, while at measure 327 it becomes strange and wonderful in soft persistent beats of the kettle-drum. In the Finale it appears in a new form—at measure 44—and a long passage is later built upon it (92-122), after which it appears again at Tempo Primo. Even in the slow movement one hears echoes of it—as at measures 16-17 and 20-22. No symphony either before or after this is so intensive in expression. In one form or another the rhythm of the original motive dominates it all.

The first movement is in the usual Sonata Form, its three divisions being as follows: Exposition, measures 1-24; development, 125-252; [3]recapitulation, 253 to the end. The themes in the exposition enter as follows: Theme I, measure 6; theme II, measure 63; concluding (Coda) theme, measure 95, the latter being rhythmically derived from theme I.

The first theme, like almost all great first themes of symphonies, is characterized by

[2] The name usually given to this movement.

[3] The Coda begins at measure 374. This symphony is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contra-bassoon, 2 horns, 2 trumpets, 3 trombones, drums and strings.

great rhythmic vitality, and by a desirable absence of conclusiveness—or shall we say that, as a theme *per se,* it is only interesting and valuable in the particular place it occupies. The opening theme of the Haydn symphony studied in chapter IV is charming and interesting in itself; this theme is neither. Haydn's theme remains throughout the movement what it was at the beginning; Beethoven's only reveals its possibilities as the different movements progress.

We desire to call particular attention to the phrase at measures 59-62, which introduces the second theme, for out of it comes one of the finest passages in this movement. This passage begins at measure 179 and continues until measure 240. We have referred in a former chapter to the necessity for inaction as a relief from action. This passage is an admirable illustration of one method of bringing this about; a method possible only in music. Were a novelist intent on the same purpose he would probably bring his action to a close with the end of a chapter and then start the next with, perhaps, "a backward glance o'er travel'd roads", or with speculation on

their significance, with reflection, or description. The composer has a much more plastic medium; he can let his action sink into inaction just as it does in real life. Just as after excitement and the stress of energetic action we lapse into quiet and repose, so the energy of music may lapse and die down until it is only a faint echo of itself. "Music is the image of the will". Let us examine the actual process Beethoven uses to create this remarkable passage. At the beginning the four measure phrase from the introduction to the second theme is stated twice—measures 179-182 and 187-190. It starts again at measure 195, but instead of finishing, it repeats immediately (198-199)—though not verbatim —the phrase just finished; it then continues to repeat that portion of the original motive, ascending one step of the scale each time but with different harmonies, until measures 214-215 are reached, when it loses its diatonic movement and becomes merely a rhythmic swinging between wood-wind and strings in the orchestra. In other words Beethoven has allowed his theme to fade away gradually until one of the chief elements in its physiognomy has entirely

disappeared. The Slow Movement is in a [4]free Variation form. There are four well marked entrances of the theme which occur at measure 1, 50, 99 and 186. The first two are followed by a broadly flowing subsidiary theme (23, 72) which begins with the initial motive of theme I. And this initial motive of three notes appears constantly in the passage connecting the themes and takes on more and more importance as it progresses. It supplies the whole material for the whimsical passage beginning at measure 158, a passage in which Beethoven's humor reveals itself unmistakably. What could be more delicate and fanciful than the play of the violins up and down, and the mysterious muffled answer of the basses on their thick strings? And what tender and pathetic comedy is that of the bassoons at measure 167. Another interesting passage made from measures 1 and 2 begins at 128. Here the weavings of thirds in contrary motion up and down, with some of the phrases outlined in groups of fours, is quite characteristic of Beethoven's peculiar independence of thought.

[4] Free because it does not follow the usual formula. See the first movement of Beethoven's pianoforte sonata, opus 26.

Of this movement we may say in general that, while it lacks the calm and impersonal beauty of Mozart's Andante, it has much more variety and therefore more relief, that the composer's fancy has a wider range, and that he realizes how much more poignant a beautiful theme is when it is set in the midst of contrasting elements.

"Why rush the dischords in, but that harmony should be prized."

This sense of values distinguishes all Beethoven's compositions. If he is writing music of sentiment he invariably accompanies it by or surrounds it with some contrasting [5]element. Passages like that at measures 39-50 illustrate this quality. This movement also bears frequent evidence of Beethoven's strongly marked individuality and his hatred of convention. He seems to have been quite insensible to the demands of polite listening—of those enameled intelligences that surrounded him. He would burst forth like a thunder clap when he willed it so, and his contemporaries thought his style violent and revolutionary. We now see cause and effect continually

[5] The slow movement of the 4th symphony illustrates this point.

operating. Nature is a poise or balance; a pressure exerted here is mechanically transferred to the point of least resistance there; a passage of sentiment too long extended invites roughness; an explosion produces a lull. So as we sit listening to this movement we have unfolded before us a dramatic re-enactment of life with all its elements in due proportion. This is not a rose set in a charming vase in a charming room; this is the rose with its stem, its thorns and the good brown earth from which it springs.

The [6]Scherzo of this symphony introduces us to a new type of movement which is first used by Beethoven and which takes the place of the Minuet. The third movement of the first symphony is entitled by Beethoven "Minuetto", and is marked *Allegro molto vivace.* It is, in effect, a Scherzo. The third movement of the second symphony is entitled "Scherzo." The form in each of these instances is precisely like that of the Minuet, but the spirit is different; they are faster, more gay, more wayward, and more humorous. In some of the later Scherzi of Beethoven the form

[6] The word Scherzo means a jest.

is considerably expanded. This change from Minuet to Scherzo was a distinct advantage to the Symphony as the older movement was apt to be stilted and formal.

This Scherzo opens with a theme which is, perhaps, the most remarkable of any in this remarkable symphony. In the first phrase given out by the basses there is a strange, mysterious and indefinable quality partly due to its own actual form and partly to the sombreness of the thick, string tone, but largely quite beyond any explanation or solution. We would, indeed, say of the first nineteen measures of this Scherzo that they might serve as a perfect illustration of the mystery and the impenetrability of music. A long familiarity with this passage has left it as far from any definite meaning as when we first heard it, but each hearing has increased its significance and its magical beauty. And we say again here that this impenetrability (to which Schopenhauer refers in the passage already quoted) is music's chief advantage over the other arts, and that, when we try to translate music into other terms we are trying to destroy it. It is *infinite* pathos that speaks in the wonderful answer to the

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opening phrases of the basses; it is not Beethoven's pathos, nor yours, nor mine, nor that of any other person or of any particular happening whatever. And you will feel it to be so just in proportion as your imagination permits you freedom from yourself and from the enchaining grasp of what we call reality. When the critical lady said to Turner: "I can never see anything in nature like your pictures", he growled in reply: "Don't you wish you could, ma'am".

Beethoven's humor is, at times, so gigantic that we feel as though nature herself had laughed. His moods are cataclysmic and volcanic. He stands astride, "with the planet for his pedestal", and shakes the earth with his shouts of anger and his thunder-volleys of laughter. The central section of this movement has in it one of his Brobdignagian jokes. Here the basses (measure 164) furiously start their rebuttal to the flippant argument of the violins, but twice choke with anger and stop. This whole lively passage at arms finally quiets down and ends in a wonderfully serene and beautiful descent to the cloudy depths of the opening subject.

The yielding of form to content—the moulding of an object to conform to forces working within it—is illustrated by the famous passage beginning at measure 327. Here one simple chord is sustained for fifteen measures while the kettle-drum sounds its spectral beat. There is no melody, no change in harmony, no division into phrases—nothing but a flat, smooth surface of sound with only the drum beat to indicate that the music still lives. The violins now enter softly with a hesitating phrase from the first subject which gathers confidence as it proceeds, swaying in wider sweeps until finally it gathers enough impetus to launch itself bodily into the great theme of the last movement.

This majestic Finale is like a pæan of joy, a liberation of the spirit from the thraldom of mystery. Here all is as open as the day; no doubts nor questions arise demanding solution; the music speaks only of freedom. Not only æsthetically but formally it binds the Symphony together, for the initial motive of the first movement is here constantly used and a part of the Scherzo is repeated. But what new

significance this motive takes on. This is no literal repetition according to convention, but a new birth of the old idea. The oboe solo at measure 74, for example, gives an entirely new character to the dimly outlined chords beneath in which the inevitable four notes sound.

This movement is in Sonata Form, the divisions being as follows: Exposition 1-84, development 85-206, recapitulation 206 to the end. The Coda begins at measure 294. It should be noted that Beethoven reserves his trombones for the opening of this Finale, thereby producing an effect of grandeur which would have been impossible had he used them in the preceding movements.

The reader is urged to examine the article "Beethoven" in Grove's Dictionary, where some excerpts from his sketch book are reproduced. These sketches reveal the process of germination which took place in the composer's mind after the first idea of a theme had been found. A comparison of the sketch for the theme of the slow movement of the Fifth Symphony, for example, with the completed theme will reveal how vital a process this was.

SUPPLEMENTARY SUBJECTS FOR STUDY

Beethoven, piano sonata, op. 26 (Schirmer edition, price 43 cts. Complete sonatas in two volumes, price 75 cts. each). Piano sonata, op. 13 (Schirmer edition, price 43 cts.). Violin and piano sonata, op. 23 or op. 24 (Peters edition No. 13 contains 10 sonatas, price $1.00). Movements from the 1st, 2nd or 4th Symphonies (see list at beginning of chapter). Song, "Adelaide" (Schirmer, 38 cts.). Song cycle "To the Distant Beloved" (Schirmer, 20 cts.).

Chapter VII

THE EPIC SYMPHONY—II

SUBJECTS FOR STUDY

Beethoven, Symphony No. 3 in E flat major, opus 55. (Peters edition No. 196a and No. 9; No. 3033c contains this symphony for two pianofortes, four hands.)

In the preceding chapter we studied a work from a mature period of Beethoven's activity. The Fifth Symphony (op. 67) is about half way between his first and last opus. He began, as every great man must, by building on the foundations laid by his predecessors, for art is like nature in that it evolves new forms only as old ones have served their purpose. An examination of the first two symphonies will reveal a style of utterance and a formal scheme closely following that of Haydn and Mozart. There are the same types of [1]melodies, the same formal sequences, and the same architectonic qualities. Yet hardly a single one of the earliest pieces of Beethoven but shows some evidence of his

[1] See also the slow movement of the 1st pianoforte Sonata.

strongly marked individuality. In the exposition of the first movement of the First Symphony, for example, the repetition of theme II [2](65) is full of unexpected charm of harmony, and of counterpoint; the sudden outburst of loud chords in the midst of soft passages gives the slow movement of this same Symphony a character of its own; the [3]opening of the Finale also clearly reveals Beethoven's keen sense of humor, while the Second Symphony is full of unexpected effects. This general tendency in his early works towards conformity with the past is the surest sign that the artist has a true perspective.

D'Indy, in his invaluable book, [4]points out that the three so-called "periods" of Beethoven's are merely the usual three stages in the development of every creative mind; first, a time of youthful experiment with the material provided by his predecessors; second, a time when, that material having been assimilated, the artist comes in direct contact with life and

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2 Counting the first measure of the Allegro con brio as 1.

3 This passage was omitted by an orchestral conductor in Halle (in 1809) because he was afraid it would make his audience laugh!

4 "Beethoven," by Vincent D'Indy (published in English by Boston Music Co.).

begins that struggle against fate which is the lot of all great artists; third, a period of philosophic calm and even of resignation, when he realizes that the truth is greater than himself, or that, as Emerson says: [5]"All loss, all pain is particular; the universe remains to the heart unhurt".

The fact of Beethoven's gradual loss of hearing and its supposed effect on his music has been so dwelt upon by his biographers that we mention it chiefly for the purpose of pointing out that a composer does not create with his fingers, dependent on hearing the actual sounds, but with his mind and his imagination. Beethoven's deafness doubtless affected his attitude towards life for it isolated him somewhat from human companionship, and deprived him of the intense satisfaction of actually hearing his own music—or shall we say of physically hearing it—but the very sounds were first born through the mysterious process of the imagination and it was through the imagination that Beethoven heard them when the physical sounds were shut out from him. Music is created through some inexplicable selection from a myriad

[5] Emerson's "Spiritual Laws."

of sounds, a few of which group themselves mysteriously in the mind of the composer into motives, phrases and themes, and finally, as if by a sort of chemical action, attract together all their component parts until the complete object is formed. Whistler was right when he called his picture "an arrangement in color". Homer is an arrangement in words. To all this mysterious process the pianoforte is alien. It is not only the worst sort of aid in composing orchestral music, it is even unnecessary as an aid to composing pianoforte music. Beethoven's symphonies were, in fact, largely thought out as he walked in the country. There was no physical hearing of them then, and it was only when they had been committed to paper, copied into the various parts for the players, and reproduced by them in concert that such a hearing took place.

Beethoven's detachment is the more easily understood when we consider how subjective his music is. He is not seeking a serene outward impersonal beauty, but rather, "To paint man whatever the issue". As Roland says in "Jean Christophe": "The greater part of Beethoven's

music was utterly subjective, superbly irrelevant, detached and indefinable. It was the universal before the thing—*universalia ante rem*".

It is known that Beethoven dedicated the [6]Eroica Symphony to Napoleon, and that he tore off in anger the dedication page on hearing that the great general had proclaimed himself Emperor. Since the custom of dedicating musical works to princely patrons was common with Beethoven we must not attach too much importance to this connection between the Eroica and Napoleon. But of its heroic and revolutionary character there is no doubt whatever. Beethoven, while the friend of people in high places, jealously preserved his independence of thought and action, and gave constant evidence of his sympathy with democracy. Intellectual independence he prized above all else. Hating all shams, he carried his hatred so far as to include the harmless shams of social life—of dress, manners, etc.

The plan of the first movement is the same as that of the fifth, but it is on a

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[6] The Eroica does not employ a piccolo, nor a contra-bassoon, but has 3 horns.

much larger scale. The general divisions are as follows: Exposition, measures 1 to double bar (155); development from double bar to measure 402; recapitulation 402-559; Coda, 560 to the end. The exposition contains no less than four themes, two principals (measure 3 and 83) and two subsidiaries (45 and 65). The development section introduces a new theme (288), a quite unusual proceeding which Beethoven amply justifies. As if to avoid any confusion from all this richness of thematic material Beethoven adheres quite strictly to the customary key system; the exposition keeps closely to the tonic and dominant, and the recapitulation to the tonic. The development section is extremely diversified in key.

We have spoken of the heroic and revolutionary character of this symphony and we would now call the student's attention to the early indication of this given in the very theme itself. In the symphonies which have been the subjects of the preceding chapters the first themes of the first movements, however un-lyric in character, have invariably been complete in form and regular in phraseology. Here,

on the contrary, the principal theme has only progressed a few measures when its phraseology becomes irregular, the firmness which characterizes the opening—the basses solidly giving out an elemental and vigorous phrase—gives way to a vibrant and eagerly reiterated single note in the violins, which is followed by a return to the original phrase. We lay special stress on this quality in the subject in order to point out to the student the difference between an objective and a subjective theme. Were the purpose of this composition to present to the listener a well rounded and serene object of beauty this theme would be quite unsuitable. This music is not for beauty's sake—or shall we say this is for a less ideal kind of beauty—or that beauty is here a means to an end. In any case this theme reveals a purpose at the outset and unmistakably displays its character. We realize at once that Beethoven is no lotus eater, no languid poet dreaming erotic dreams, but rather that he represents the mind militant, eager to wrestle with fate however grim the outcome. So we say the Eroica is subjective—a revelation of the inward state of the composer's na-

ture, expressing his attitude towards life, and true to life because giving expression to all its elements.

This turbulence and sense of battling which is indicated by the opening theme is fully revealed in the course of the exposition, and one of the means used to produce this effect is that of crossing the rhythms. This device we have already observed in the Haydn Symphony, but Beethoven here makes use of it, with a violence unknown to his gentler predecessor. He fairly throws the great chords headlong against the impetus of threes in which the music moves as if to change the whole scheme of movement and overwhelm it. The reader should examine the passage beginning at measure 29 and again at 128.

We cannot leave this portion of the movement without calling the reader's attention to the remarkable passage beginning at measure 83. Nothing in symphonic music before or since has a more searching and poignant beauty. Here is, indeed, music "yearning like a god in pain". And yet it lacks, almost entirely, beauty of outline or form.

With subject matter such as Beethoven

uses in this first movement it is obvious that no mere restatement of his theme in different keys, no mere skillful dallying will suffice. We feel that there is a portent in his opening measures foretelling a struggle of Epic proportions. And surely never was there a more noble fulfillment of prophecy than this. The shifting of keys keeps the central part of the movement in constant turmoil; themes are combined (as at measure 190), new counterpoints are added (as at 227), fugal passages (as at 240) provide a certain stress, until there finally begins a passage with such crashes of sound, such shrieking dissonances, such tumult as to seem to rend the very Heavens. No wonder they thought him a mad man; they who were afraid of the truth—to whom sanity meant a timid conformity. For here was a man who spoke what was in him; who believed beauty to be truth, and truth beauty; who felt that a great piece of music might well express all the elements of human life and be something more than a charming diversion; who uses harsh and strident dissonances knowing well that beauty only exists as the opposite of ugliness just as love only exists as

the opposite of hate, and light as the opposite of darkness.

The great passage extending from measure 252 to measure 283 finally ends with the entrance of the new theme to which we have already referred. Beethoven uses this theme twice in the development section and again in the Coda. And it should be noted that this last entrance is necessary as a justification of its first appearance in the development section. We shall see in the Finale to this symphony how a theme introduced somewhat late in the movement fails of its purpose through being isolated in the context. The significance of the famous passage at measure 398 depends largely on the tone color and dynamic contrast of the horn and strings which are entirely lost in the pianoforte version.

The slow movement of the Eroica begins with one of those noble and serious themes which we associate with the name "Beethoven". No other composer expresses, as does he, the very utmost of human experience. As compared to him Bach seems philosophic—almost above actual human experience. Beethoven, on the

contrary, betrays a passion for life. This quality is especially noticeable in the phrase beginning at the end of measure 17.

The march is succeeded by a major theme (marked *Maggiore)* which constitutes in itself a complete section. It will prove interesting to the student to compare the themes of these two sections with those in Chopin's familiar Funeral March as revealing the difference in point of view of these two composers. Chopin's first theme is much more despairing and much less courageous and reticent, and his central theme has, perhaps, an excess of sentiment when considered in relation to the first. Here we find serenity and a calm, clear beauty, as if the soul had risen from the body—for this major theme is dimly felt to have been imprisoned within the other.

The first theme now returns, and there follows a long section in which it is presented in entirely new aspects. A fugued passage, for example, founded on a rhythm from the second part of theme I (18) begins at measure 119; at measure 150 its speed is doubled, until, after further presentation of theme I in another key, a pas-

sage (218) of extraordinary beauty begins, in which the theme from the *Maggiore* appears in a new and even more beautiful form. Near the end there are poignant silences where the theme breaks off abruptly as though the emotion were inexpressible.

The Scherzo, while in the form used in the corresponding movements of Beethoven's earlier symphonies, exceeds them in scope and has an extraordinary vitality all its own. The whole first part from the mysterious beginning in soft staccato chords to the double bar is like a race to a goal, or like a torrent gathering force as it rushes onward. The great octaves plunging down at measures 116-119 (and again a moment later) and the broken figures at 144-157 give impetus to this headlong flight. The Trio begins with horns and though the rapidity of movement keeps up we are suddenly transported into romance. There are memorable moments here—as at the entrance of D flat in measure 240, and the resolution of the basses from C flat to B flat at 261-2. The change in time at measure 393 is a master stroke.

There has been much divergence of

[7]opinion as to the form of the Finale. The actual recurrence of themes is as follows: After an introduction, a theme in unison appears and is treated at some length by means of contrapuntal devices (45-80), after which a new theme appears to which the first theme supplies the bass; the first theme is then treated in fugue form (123), and then theme II appears again in a remote key (181) and finally in figured form (198). At this point—about half way through the whole movement—a new theme of greater length than either of the others enters (222-260); theme II follows this, then theme I again, treated as a free fugue, until, after a long pedal-point, a pause is reached (354); then begins a version of theme II in slow tempo *(Poco Andante)*. As this progresses another theme enters (371); at measure 386 the second theme comes in once more, given out by the brass instruments with great splendor, and giving way in turn to another new theme (410), until we finally reach a Coda beginning with the rapid scale of the introduction and introducing theme II again in a new form.

[7] See Hadow's "Sonata Form" and Grove's "Beethoven and his nine Symphonies."

This does not correspond to any of the recognized musical forms—such as Theme and Variation, Sonata Form, Rondo, etc.—and, furthermore, it does not fulfill the requirements which the human mind makes of art. It succeeds in holding our attention and our interest by its eloquence, but it leaves us confused. The material is too profuse; in short, it lacks unity. We ask, "What is the meaning, in the general plan, of the seemingly important theme in the centre of the piece"? We feel as though a character who was manifestly important to the plot had suddenly appeared on the stage and then as suddenly disappeared, leaving us in doubt as to his identity and his part in the story.

The Eroica is one of the greatest of Symphonies, not because it contains beautiful melodies, for they are very few, but because it gives such an overwhelming sense of life and movement. In these respects it has no equal.

SUPPLEMENTARY SUBJECTS FOR STUDY

Beethoven, piano Sonata, op. 53 (Schirmer, price 68 cts.). Piano Sonata, op. 57 (Schirmer, price 68 cts.). Sonata for violin and piano, op. 30, No. 2. Movements from Symphony No. 6.

Chapter VIII

THE EPIC SYMPHONY—III

SUBJECT FOR STUDY

Beethoven, Symphony No. 9 in D minor, opus 125. (Peters edition No. 196b contains this symphony for piano solo, price 68 cts. No. 10 contains the same for four hands, price 75 cts.; and No. 3033i for two pianofortes, four hands, price $1.25.)

The Ninth Symphony is distinguished from its predecessors not only because it employs solo voices and chorus and has a greater number of movements, but because of its more profound significance as an expression of human life and human aspiration. Beethoven began work on it in 1817 and finished it in 1823, at which time he was 53 years old. If we look back upon his first pianoforte sonatas published in 1796 and compare them with this Symphony we see what a growth in intellect and in depth of feeling he had experienced during that period. This great Symphony is the product of a man who has suffered, but who has triumphed. The composer's ideas, tempered by experience and chas-

tened by the tragedy of his isolation, take on here a grim and even forbidding quality. The flush of youthful enthusiasm is gone. We feel as we listen to this music that there is being evolved for us a sort of philosophy of life, or of experience; that great truths are being proclaimed; that a wise man is speaking. We think no longer of music as a series of beautiful melodies; we find it to be a revelation of the will.

[8] "But here is the finger of God,
A flash of the will that can,
Existent behind all laws that made them,
And lo! they are."

We shall not attempt here a detailed analysis of the several movements of this symphony for we desire to lay special stress on its content rather than on its form. We shall point out, however, the general plan upon which each movement is based and shall call the student's attention to the reasons for any divergence from the usual methods of procedure.

Beethoven uses for this Symphony the following orchestra: One piccolo, two flutes, two oboes, two clarinets, two bassoons, one contra-bassoon, four horns, two

[8] Browning's "Abt. Vogler."

trumpets, three trombones, tympani, triangle, cymbals, bass drum, and the usual strings.

The first movement is in the usual Sonata Form, the three divisions being as follows: Exposition measures 1 to 172, development measures 172 to 311, recapitulation measures 311 to 437, Coda 437 to the end. In the development section there is not quite so much luxuriance of harmony as in the Eroica, for reasons to which we shall refer shortly. The recapitulation follows the general plan of the exposition and has the usual harmonic conciseness and unity. The Coda is here of the greatest aesthetic importance and completely fulfills its office.

We have spoken already of the significance of this work and of the impression it gives of containing a sort of philosophy of life. In the Eroica and the Fifth we feel the composer to be giving battle to fate; in this we feel him to be bowing to its inexorable decrees; and although this work also evolves a triumph (for Beethoven never despairs) it is not such as we feel in the Fifth, but more profound and impersonal. In the first movement of the Ninth there

is an entire absence of that exuberance which characterizes some of the earlier works; its style is restrained and its method more intensive. The whole long movement is evolved from the theme contained between measures 16 and 31. There is indeed a second theme (beginning at measure 73) but it is an echo of theme I, and it only appears again when its turn comes in the recapitulation. Here, then, is a movement containing five hundred and fifty-seven measures, all but about thirty-five of which grow out of a phrase fifteen measures long. "How is this possible"? we say. "Why not go on forever"? or, "Why five hundred rather than one hundred"? It is made possible through the rhythmic energy of the original phrases, which, on being released in some new situation, breaks forth with ever renewed vigor, by the composer's skill in letting each element of his theme develop a life of its own, and by an intensive rather than an extensive form of expression through counterpoint. The movement goes on to great lengths because the theme demands it; because such an elemental subject cannot be compassed within narrow bounds; yet it must not continue

to such excessive lengths as to fail in unity, or to make too great demands on both performers and listeners.

The rhythmic figures to which we refer above are as follows: The two note motive beginning at the end of measure 2, the motive in sixteenth notes that starts in measure 19, the four notes in 20, the last four notes in 27, and the four note phrase beginning in 29. To perceive the use of these one needs but to follow the music through measure by measure. Usually the derivation of a passage will be easily seen, as at 58, 62, 192, 198, 202, etc. Less obvious uses of the motives occur at measures 101-102, where the rhythmic phrases at 30 are given twice as fast, and at 119, where the upper part is derived from the motive at the end of measure 19, etc. This last named motive supplies the material for the long and quite wonderful passage beginning at measure 220 and ending at 285. This may serve as an example of the type of beauty which distinguishes this movement. The tenderness and pathos of the answers to the little four note phrases are quite indescribable. The great chromatic passage in the basses near the end of the

movement is one of the most memorable of moments.

It is obvious, however, that listening to music with the eyes, so to speak, does not imply understanding it. We may follow through this movement and *perceive* all these rhythmic adaptations, but to really understand them we must appreciate the beauty of which they are apart, and we must appreciate that beauty not alone in detail but as a whole. Severe and almost ascetic are these strains; here is no softness of outline, no well balanced phrases lilting and swaying in measured cadence of beauty. A vast cathedral this, whose noble spires reach Heavenward, whose spaces offer worship to all mankind, and from whose tall pillars of stone grim gargoyles look down. Are we bred up to operatic effulgence? Do we demand of music highly charged emotional expression? Do we debase our taste by current drawing-room songs? Were we, as children, sacrificed on the altar of a conventional musical education? Have we, in short, paid only a casual attention to that important function of the mind and of the imagination, the appreciation and understanding of

beauty? If so, this cathedral may be to us nothing more than a large building meaning nothing, conveying nothing, implying nothing—stones piled upon stones. But has our faculty for beauty been nourished and tended we may find here a building so grand, so noble, so beautiful, so full of significance that we say: "Here is the culmination of the art of building; here is the fulfillment of man's aspiration".

The Scherzo, usually the third movement in a Sonata or Symphony, is here placed second. It is a remarkable illustration of the expansion of this form brought about by Beethoven, and of his power of creating a long movement out of slight material. For, in one way or another, the two motives in measures 8-9 serve as the material for the whole movement. The extraordinary effect of silence may be observed in the opening passage as well as in several other places in the course of the movement. But the chief element throughout is its vitality. Never for a moment, save in the silent measures just referred to, does the vigor abate. And those silences! Does the vigor abate? Is this

Holmes' [9]"poultice"? Is not the wonderful rhythm pulsing through your very being as you wait through the breathless moments? Does not its orbit run full circle though no note sounds?

The form of the slow movement seems to be unusual. It has been generally accepted that the so called second theme, whose key and tempo are different from the first, is quite independent of it. Grove, for example, says of this movement: "It consists of two distinct pieces—distinct in time, in character, in key, and in speed—which are heard alternately until the one yields, as it were, to the superior charms of the other, and retires". With this opinion we cannot agree, for there are contrary evidences enough, dim perhaps, but still significant. The opening phrase of the theme in D major (25) is directly derived from the first two notes of the movement, and a comparison of the last half of measure 43 with the first measure (25) of the D major theme will reveal a considerable rhythmic similarity. There is, indeed, a difference but there is also a likeness be-

9 "And silence, like a poultice, comes to heal the blows of sound." "The Music Grinders," O. Holmes.

tween the two themes which extends from beginning to end.

There is a profound and tender beauty in the opening of this movement where at measure 3 the strings alone give out the theme, and the answers by the wood-wind (7, 8 and 11-12) have an infinite pathos. The D major theme is enriched by counterpoints of great loveliness, which begin to enter at measure 26 and increase in beauty as this theme progresses. These counterpoints admirably illustrate what we have said in former chapters about pertinent detail. It is not necessary to point out the various divisions of this movement since each is indicated by a change of key or some tempo mark. The student will note the Coda as beginning at measure 120. Perhaps the most beautiful of the various sections is that marked *Adagio* (83). Here motives from each of the themes are dimly outlined with great harmonic richness but as if through a veil. Grove calls this a "remote" variation and evidently sees no connection between it and the second theme. A comparison of the last part of measure 92 and the beginning of 93 with the corresponding phrase at 67-68 will at once show the derivation of the former.

There are many interesting facts connected with the Finale of the Ninth Symphony and the student is urged to read the passages in Grove referring to them. It is not so much one movement as a series of them, in the latter part of which solo voices and a chorus are employed. There is a central idea which is given out by the orchestra and then treated chorally at great length. This is preceded, however, by a passage marked "Presto", and a recitative for 'cellos and basses, after which "Beethoven passes in review each of the preceding three movemnts, as if to see whether either of them will suit for the *Finale*", then after a recitative and a hint of the theme to come, and a further short recitative, the main theme [10]enters.

Much has been written of this famous theme, not only because of the extensive use Beethoven makes of it but because of its extraordinary strength and simplicity. It is so elemental that one feels it to be a sort of *residium*—as though all the melodies ever written had been poured into a crucible and this only had remained as the essence of them. Or one imagines it as a universal folk-song, not of one people

[10] We count the first measure of this theme as 1.

nor of one age, but of all people and of all time. Beethoven states it first in unison with 'cellos and basses, and then proceeds to weave around it all sorts of interesting counterpoints, after which he gives it out again with new instrumentation. Various new phrases grow out of it—as at measure 96—until it finally breaks off and a movement marked "Presto" enters which is, in turn, succeeded by the entrance of the solo voices. A great passage now begins in which solo voices and chorus alternate in sounding the noble hymn to joy: "Sing, then, of the Heaven descended daughter of the starry realm". How diversified and splendid are the variations in this theme. At *Allegro assai vivace* (240), for example, there begins a movement in which it appears in an entirely new form swaying and swinging as though "Ye millions" were marching [11]on; at *Allegro ma non troppo* (674) still another version, full of vivid, impatient movement, appears in the orchestra. There is, in short, a continuous unfolding, as of great portals being opened. Never before had so stupendous a move-

[11] We disagree entirely with Grove who calls this "A showy military march movement."

ment been created. So colossal is it that it almost passes human consciousness, and leaves the listener aghast; so terrible are its demands on the chorus that it is almost impossible to sing it. The composer seems to have been almost helpless before the force of his own idea—to have been swept away by it as by an irresistible torrent.

SUPPLEMENTARY SUBJECTS FOR STUDY.

Beethoven, piano sonata, op. 106 (Schirmer, $1.13) or piano sonata, op. 111 (Schirmer 50 cts.); Movements from symphony No. 7; Sonata for violin and piano, op. 47.

Chapter IX

THE LYRIC SYMPHONY

SUBJECT FOR STUDY

Schubert, Symphony in B minor, called the "Unfinished." (Peters edition No. 1311 contains this symphony for pianoforte solo, price 25 cts.; No. 768 contains an arrangement for pianoforte, four hands, and 3077b, an arrangement for two pianofortes, four hands, price 75 cts.)

Our study of the three Beethoven Symphonies has revealed not only a considerable expansion in form but an equally great enrichment in expression. The former was obviously due to necessities created by the themes themselves; the latter indicates the desire of the composer to free his own individuality. The actual results of the expansion in form may be observed in each movement. The leading theme, because of its greater length and its greater significance, demands a more extended statement and this causes a corresponding extension of the other portions of the movement. The increase in the number of players in the orchestra, the improvement in

technique, as well as the addition of new instruments, were also factors in this expansion. This enrichment in expression is a constant factor in any art in which the materials of expression are still unexhausted, and every great composer has expanded music in this respect, but Beethoven's mind was so free, his imagination so vivid and so daring, that he far outstrips his predecessors. It is by the use of new [1]dissonances that this particular change was brought about, and one might venture the generalization that the whole development of music is largely contained in the gradual reaching out for more and more remote harmonic combinations.

It is evident, when we examine a work like the Ninth Symphony, that the various movements are largely independent of each other. The greatest problem after Beethoven seems to have been how to co-ordinate the four movements into one composition. How this problem was solved we shall see when we come to study later symphonies. We do not advance the idea, however, that such co-ordination is absolutely necessary

[1] A dissonance is, in theory, an unresolved chord—a chord that demands resolution—a chord of motion; a consonant chord rests. See Grove's Dictionary, "Harmony."

to symphonic music, but when we see it brought about in such a masterly way as in Cèsar Franck's great symphony we feel that the unity which results is an added virtue. (The Symphonic Poem is a condensed symphony containing many of the symphonic elements in one continuous movement.) If we accept as unnecessary this unification, we may then say that Beethoven brought the symphony to such a height of perfection as to make it almost useless for any composer to attempt to follow in his footsteps until some new medium of expression had been provided. In any case there appeared in the next generation a group of composers who turned naturally towards other forms, and in the fifty years after Beethoven's death there were few great symphonies composed. So that we may safely say, at least, that Beethoven ended a period.

The new school of music that sprang up after Beethoven has been called "The Romantic School", and we shall attempt some definition of its qualities and purposes although we shall meet with difficulties in doing so. Let us say, at the outset, that the seeds of this school are found in the

music of Beethoven, for Romantic implies the individual and the personal, as opposed to the universal, and Beethoven immensely enlarged the possibilities of individual expression in music. But these two elements are continually in flux; a too great preponderance of one brings the other above the level—as though the scales had been tipped by added weight on one side. Classic and Romantic are in truth two masks which life wears to hide reality.

Pater says: "It is the addition of strangeness to beauty that constitutes the romantic character in art. And the desire of beauty being a fixed element in every artistic organization, it is the addition of curiosity to this desire of beauty that constitutes the romantic temper". In brief, then, Romance is a protest against conventionality and conservatism; it seeks freedom from restraint; it abhors the obvious; it is curious, and takes nothing for granted; it is a phase of life or of character; it is Icarus.

"How does it express itself in music"? we ask. First of all our answer would have to deal with form—to say that the pure Romanticist seems to have found himself more at ease when working outside the

large and somewhat set form of the symphony. He prefers not to order his thought within a preordained scheme, but to move freely from one subject to another as his fancy dictates. The best romantic music, therefore, is expressed in certain flexible short forms in which no sustained effort is required. Second, we should point out that the themes of pure Romance are non-didactic; they suggest rather than state; they are illusive and tender and personal. Third, and as a result of the other qualities, Romantic music required a more intimate medium than the orchestra, so we find composers turning to the pianoforte as a sympathetic means of expression.

It should be noted here that in this period there was all over Europe an outburst of lyric poetry, and, as a consequence, we find romantic composers turning to the lyric song for a medium of expression. We shall treat this subject in another volume, but some study of the great songs of Schubert should accompany the study of his symphony.

The so called "Unfinished" Symphony of Schubert is essentially lyric in character. We mean by this that its beauty lies in the

themes themselves rather than in their development. The word "Lyric" means a song. In both poetry and music the lyric is brief; it cannot attempt long flights; it cannot grasp large masses; but it has power to catch the magic of some brief and glorious moment, or touch with the wand of fancy some simple, homely thing. A comparison of the opening lines of Pope's "Ode for Music on St. Cecilia's Day" with a stanza from Shelley's "To a Skylark" will reveal the difference between the didactic and oratorical style and that of the pure [2]lyric.

"Descend, ye Nine! descend and sing;
The breathing instruments inspire,
Wake into voice each silent string,
And sweep the sounding lyre!
In sadly, pleasing strain
Let the warbling lute complain:
Let the loud trumpet sound,
'Till the roofs all around
The shrill echoes rebound:
While in more lengthened notes and slow,
The deep, majestic, solemn organs blow."

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2 Pope's biographer, William Roscoe, speaks in superlative terms of the lyric quality of this Ode. Everything in the world is relative.

"Sound of vernal showers
On the twinkling grass,
Rain-awaken'd flowers—
All that ever was
Joyous and clear and fresh—thy music doth surpass."

Pope has a commanding tone; he calls on the Nine Muses, the lute, the trumpet and the organ to rise to his summons and do their full duty. Shelley depends on a delicate beauty of imagery—the *twinkling* grass; the *rain-awakened* flowers—and on the magical music of his lines.

So brief a statement of such large issues as are contained in the foregoing must, perforce, be inadequate. The student is recommended to consult volume VI of the Oxford History of Music, Carlyle's Essays on German Romance and Maitland's "Schumann", and to make what further effort is possible to arrive at a full understanding of the meaning of the word "Romance" as applied to music and poetry.

Schubert's B minor Symphony was composed in 1822, six years before his death, and was first played in public in 1865. Grove records that it was composed for a musical society in Gratz which had elected him to membership. One wonders why

Gratz-dust was allowed to gather on it for forty or more years—why that musical society chose oblivion rather than immortality.

The first movement of this work follows the usual plan. The exposition extends to the double bar, the development section to measure 219, the recapitulation to 327, at which point the Coda begins. The opening phrase (for 'cellos and basses in unison), while sombre and mysterious, has Schubert's characteristic beauty of line. It contains in its first three notes the kernel of the whole movement, for this brief motive lies back of the succeeding passage in the strings (9) and of the melody for oboe and clarinet that enters shortly after (13), and finds an echo in phrases of the second theme (45). The opening phrase for the basses is also important as furnishing the chief material for the central section of the movement. Nothing could show more clearly the character of this movement than the passage between the two themes (38-43). After a loud cadence the horns suddenly enter in unison, and alone, with a stress on their single note which gradually fades away; and then follow two

measures (42-3) which say plainly enough: "We are merely here to let you know that a lovely theme is coming, and to give you an idea of what a charming rhythm it has". What a different point of view is this; here beauty of contour, the charm of a lilting melody constitutes the chief purpose of the composer who makes his whole movement surround this one lovely theme. A play upon this idea fills the remainder of this section. Naive and unconscious counterpoints are occasionally used—as at measure 95—and the whole ends with a loud note from the brass and a descending pizzicato phrase in the basses.

The development section is made almost entirely from the opening phrase of the movement. There is some slight growth of these phrases—as at measures 123-126; they appear in the original rhythm but inverted—as at measures 147-151; they have free counterpoint applied to them (175-185), and they are succeeded (212) by a motive from the second theme; but there is here little of that majestic unfolding which we have observed in similar move-

ments by Beethoven. The Recapitulation is perfectly regular in form and has the usual harmonic unification. The Coda is merely an emotional climax and betrays no desire for an individuality of its own.

The slow movement is divided into four sections as follows: Section I containing two themes, measures 1 to 96; section II containing a free treatment of the preceding thematic material, measures 96-142; section III a repetition of I save in key arrangement, 142-236; section IV beginning like II but turning (257) into a Coda in which there are reminiscences of both themes.

While the phraseology of the first theme is somewhat broken, we unhesitatingly apply to it, as to the greater part of Schubert's music, the word "melodious", and we instinctively feel that what he has to say can be almost completely said through melody. Beethoven seems to draw his inspiration from experience. Schubert sings, as the lark sings, "In profuse strains of unpremeditated art". One other factor, however, enters in, namely, modulation.

No other composer can so delight us by a felicitous change of key. Two illustrations of this are supplied by the second theme; the first at measure 74, and the second at measure 85. These are so natural and so beautiful that we do not think of artifice in connection with them; they are as unconscious as are Schubert's counterpoints, as though progressing or appearing by an inevitable sequence, as a rose opens its petals to the sun. There is nothing in all music more delightful to the listener than these modulations and the equally unconscious counterpoints (85-88).

Section II begins with a fine passage in which a phrase from the second theme (66-69) is turned into a majestic figure for the whole orchestra, which continues until a version of theme II appears (113) in a somewhat remote key. The treatment of this section is not unlike that given to the central section of the first movement. Neither fulfills the highest demands of what we call "development", yet each is so beautiful that we would not have it otherwise. Schubert is not arguing, he at-

tempts no statement, proof and conclusion; he holds no brief for humanity; he is isolated—

"Like a poet hidden
In the light of thought,
Singing hymns unbidden,
'Till the world is wrought
To sympathy with hopes and fears it heeded not."

Section IV begins with the same figure in a new key. One of the most magical of Schubert's modulations occurs at measure 286, and the return to the original key (296) is almost as beautiful.

There had never existed in music before quite this spontaneous beauty. Folk-songs have it in their limited way; Mozart has some of it, though he was a conscious artist as compared with Schubert. Beethoven has moments approaching it, though his mind is too full and too active to be quite free and unconscious of itself. And when we consider how far from those two great men Schubert was in respect to both learning and experience—for he had comparatively little of either—we realize that music springs from sources far below the sur-

face of life and that a soul may be in some secret accord with nature that we know not of:

> "The passive Master lent his hand
> To the vast soul that o'er him planned."

The only debt Schubert owed was to his great contemporary, Beethoven. He doubtless heard Beethoven's masterpieces which were frequently performed in Vienna, where Schubert lived, and he caught something of their grandeur. This is best seen in his Impromtus and Moments Musicaux. Opus 94, No. 2, has a trace of it; No. 6 has a trio which might have been composed by Beethoven, and opus 142, No. 2, is full of Beethoven's spirit. Schubert has been called "a feminine Beethoven"—but we hasten to leave that subject.

SUPPLEMENTARY SUBJECTS FOR STUDY

Schubert, C major Symphony (Peters edition No. 126 for piano solo, price 25 cts.; No. 127 for piano, four hands, price 38 cts.). Moments Musicaux, op. 94, and Impromtus, op. 142 (Peters edition No. 3235, price 25 cts.).

Chapter X

THE REALISTIC SYMPHONY

SUBJECT FOR STUDY

[1] Tchaikovsky, Symphony No. 6 in E minor, opus 74, "The Pathètique". (Published E. Donajowski edition for piano solo, price 75 cts. Schirmer Library No. 784, for piano, four hands, price 75 cts. Forberg edition for two pianos, four hands, price $4.)

It is a long step, both chronologically and aesthetically, from the "Unfinished" symphony of Schubert to the "Pathètique" of Tchaikovsky and the period it compasses saw much interesting and beautiful music produced. And as some of this music was symphonic our readers may perhaps wonder why we omit it from our study. Owing to the brevity of this book, we are not permitted a complete historical study of the Symphony and we therefore confine ourselves to such symphonies as are, in our judgment, vital to the development of the

[1] "Tchaikovsky," by Rosa Newmarch, and "The Life and Letters of Peter Ilich Tchaikovsky," edited by Rosa Newmarch, should be consulted. Tchaikovsky was born in 1840 and died in 1893. This symphony is scored for 3 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, tympani, bass and small drums, tam-tam (gong) and strings.

form and of such importance as to make them permanent works of art. Schumann's symphonies contain themes that are both interesting and beautiful, but they do not satisfy the needs of this great form, and we turn to his pianoforte music and his songs for the real Schumann. As we have already pointed out the Romantic Spirit is wayward. The essence of Schumann's music lies in its personal quality and in its flights of fancy, while the Symphony requires a large constructive or architectonic sense. Schumann's contemporary, Mendelssohn, wrote symphonies which are models of form and style, but which fall far below the highest standard through lack of imagination. They resemble Jane Austin's novels in their skillful workmanship, their delicacy and particularly in their propriety. In fact one often wishes their gifted author had committed some grievous fault in order to improve his character!

The music of Tchaikovsky differs fundamentally from that of the composers we have thus far discussed, and this difference may be traced to two causes; first, to the Russian National spirit, and, second,

to the qualities of Tchaikovsky's own nature. Before describing the Sixth Symphony of Tchaikovsky let us examine these two elements in his music. First of all we note that Russian music has had a history of its own apart from the music of Western Europe (and this is true of its literature also). The development of vocal polyphony described in our first chapter was hardly felt in Russia so that, when Russian composers began to appear, there was no well understood and accepted method of musical speech outside that to be found in her folk-songs. Russia artistically, politically and socially was a country apart. She has truly been called "a Sleeping Giant". "Europe is played out", says Ivan in "The Brothers Karamazov" and, when we listen to the music of Tchaikovsky, or read the novels of [2]Dostoieffsky we feel that as compared to Western Europe Russia is a country of immense possibilities and just beginning to exercise her great strength.

Russian folk-music is rich in melody and quite untouched by outside influences. It

[2] We do not mean to place these men aesthetically side by side, for their impulses led them in different directions, but they are alike in the one quality noted. Dostoieffsky is the greater man. We urge the student to read his novels, particularly the one mentioned above.

displays particularly well defined characteristics, the chief of which is, perhaps, a repetition in design such as is found to excess in Oriental music and in Oriental architecture. (The admixture of Oriental ideas in Russian life is well known.) But Russian folk-songs are as diverse as are the peoples of Russia. One finds among them many plaintive melodies and many with a wild sort of vigor. There is a certain advantage to Russian music in this direct derivation from the pure source of the folk-song, for it thereby retains its national quality and its freshness, but, on the other hand, there is a considerable disadvantage because folk-music was necessarily confined to short forms and provided no adequate means of symphonic expression. None of the early Russian symphonic composers had that mastery of counterpoint which made it possible for Haydn and Mozart to create long movements out of simple thematic material.

But the salient qualities in Tchaikovsky's music, while reflecting in a measure these Russian characteristics, are essentially the result of his own curious and untoward nature. No other great writer, artist or

composer has ever been so much at war with himself as was Tchaikovsky. There are instances enough in literature and in art of men at war with the world; in a sense, it is the office of the artist to be so. Byron, Shelley, Carlyle and many others will occur to our readers as Protestors against the world that surrounded them. Tchaikovsky's protest was not so much against society as against life itself as he experienced it. He was "out of joint" with living; he found no lasting content in any situation. Carlyle was an intellectual pessimist, Tchaikovsky was an emotional pessimist—a pessimist by nature. Carlyle rails at society; thinks himself into an intellectual position from which he can only emit diatribes. Tchaikovsky pours out from a full heart a passionate protest, a cry of pain and anguish so eloquent, so overwhelming that we cannot resist it, however rebellious toward it our intelligence may be.

Before discussing the "Pathètique" symphony we would urge our readers to study the compositions of Tchaikovsky named in the supplementary list at the end of this chapter. The Romance in F minor, for

example, illustrates the plaintive quality already referred to, while its second theme is a striking example of that repetition in design which is found in much Russian music. The [3]slow movement from the String Quartet, opus II, furnishes further examples of the same qualities. The songs give eloquent expression to Tchaikovsky's passionate pessimism.

The "Pathètique" Symphony is Tchaikovsky's best known orchestral composition and it deserves that distinction. The earlier symphonies reveal immaturities. The Fifth and Sixth are the only ones likely to long survive the inevitable processes of time, and the Fifth, although it contains passages of tragic eloquence, suffers a complete emotional disruption in its third movement—a trivial waltz.

The form of the Sixth Symphony is unusual. The first movement is in a modified "First Movement" Form; the second is neither Scherzo nor slow movement, but a combination of both; the third movement is a wild, barbaric march, and the finale is an adagio. Let us say, at the outset, that

[3] The theme of this is a Russian Folk-song. These compositions will be found named in the index to the "Life and Letters" to which reference should be made.

there is absolutely no objection to any symphonic plan that can justify itself in nature—that proves itself to be necessitated by the thematic material employed and by the general purpose of the work. The objection already made to the waltz movement in the Fifth Symphony does not apply to the third movement of this work. The waltz was entirely out of the picture, so to speak; this is not. And Tchaikovsky doubtless desired to emphasize the tragic lament and the passionate protest of this symphony by placing the slow movement last. The aesthetic principle under which these innovations are justified is that the outward form of an artistic object should answer its inner necessity. The inner necessity of a chair, for example, is to be sat upon, and its shape should conform to that need; the inner necessity of Whitman's "A Song of the Rolling Earth" is to be vast, vague, almost amorphous; to try to squeeze it into a short lyric would be like trying to bottle a tornado.

The first movement of the "Pathètique" Symphony differs in form from the usual pattern in giving quite unusual prominence to its second theme which is here, like a

complete and independent section, interrupting the progress of an alien idea. Tchaikovsky makes this second theme the chief element in the movement, not only by giving it two quite extended statements, but by closing both the first part and the end of the movement in its particular mood. The divisions are as follows: Introduction measures 1-18 (in which the first theme is foreshadowed); exposition measure, 19-160; development, 161-244; restatement, 244 to the end. The themes enter as follows: Theme I, measure 19; sub-theme, or episodical theme, 43; theme II, 89; Coda theme (derived from theme I), 333.

Tchaikovsky sets the seal of tragedy on this work by the very first phrase we hear. Against an open fifth in the dark lower tones of the double basses he gives out in the first bassoon the motto of the movement. The phrases that follow are like wild cries of anguish which die down into half smothered groans. The allegro is built up from notes of the opening phrase in the introduction, and it should be observed that the rapid passage at the end of measure 21 is derived from the first two notes in the same measure. The exposition, up

to the entrance of theme II, consists in an emotional development of the opening phrase, increasing in intensity as it progresses until at times it becomes almost distorted with passion—as at measures 69-70, where the brass choir bursts in with terrific blows. This is as far as it is possible to get from the philosophic and impersonal quality of the corresponding passage in Beethoven's Ninth Symphony. Such passion must spend itself rapidly, and the whole passage leading to theme II is extremely effective in giving a sense as of exhaustion. Then enters one of Tchaikovsky's finest melodies the like of which we search for in vain in the music of any other composer. Never did a heart pour out its anguish more freely than in these wailing phrases repeated and repeated with ever increasing eloquence. Let us accept them as true to him, if not to us—let us never forget that Tchaikovsky was perfectly sincere, for not one note in this symphony but speaks eloquently of that. We feel him at times to be distorted in his view of life; we say that great art must be restrained; we believe that special instances are not necessarily typical; we think emotion to

need the restraint of thought and will—but we cannot deny to this music sincerity and eloquence. Carlyle has summed up the philosophy of this situation in the following passage from his Essay on Rousseau: "The suffering man ought really to consume his own smoke. There is no good in emitting smoke till you have made it into fire—which, in the metaphorical, too, all smoke is capable of becoming". We repeat Emerson's words: "All pain, all loss in particular, the universe remains to the heart unhurt". When we think on this symphony we feel that Tchaikovsky misconceived the meaning of suffering—that he failed to realize that life is like a shield bearing on one side "happiness" and on the other "sorrow", that death is not the negation of life, but its completion. When we read in one of Tchaikovsky's letters the words: "To regret the past, to hope in the future, and never to be satisfied with the present—this is my life", we feel him to be caught in what Pater calls "that great machine in things, constructed so ingeniously to play pain-fugues in the delicate nerve work of living creatures".

If the student will compare the numbers

of measures in the three sections of this movement—exposition, development and restatement—with the number in similar portions of a symphony by Beethoven, the predominance given by Tchaikovsky to his song theme (theme II) will be immediately evident. We have already referred to the *mood* of the ending to this movement. Although the phrase upon which it is founded (334) is derived from the initial motive of the movement (1-2 and 19-20) the whole passage marked *andante mosso* carries on the sentiment of theme II. In short, emotion is the predominating element in this movement. We recall Byron's saying: "The great object of life is sensation—to feel that we exist even though in pain".

The second movement is in the familiar three part *sectional* form; section I containing the first theme, extends to measure 58; section II containing the second theme, begins at measure 58 and extends to 97; section III repeats the first theme and extends from 97 to the end. The use of five-four time gives a special charm to this movement; the mind instinctively seeks regular grouping of the beats into twos, threes or fours, and instinctively rebels at

groups of fives. At first we, perhaps, think the irregularity to be due to inertia—which often causes a beat to be dropped in primitive music as it does a syllable in spoken language—but the fives persist, continually tempting us on and on with their tantalizing irregularity. The student should note that the first half of the melody proper (8) closes with a descending scale, which afterwards (34) is applied as a counterpoint, and that the same theme, when given out by the basses (50), becomes divested of part of its outline. The anticipation of theme II at measure 50 serves to bind the two parts together.

The second section of the movement retains the rhythm of five and is characterized by the same persistence of figure. Here a steady beat from the kettle-drum completes the sense of reiterated design. The re-entrance of theme I (83) is here anticipated as was the entrance of theme II. The combination of the two themes in the Coda is interesting and skillful.

Nowhere in this symphony does the barbaric element appear so frankly as in the third movement (we do not use the term as a reproach—quite the contrary). Here

a wild vigor asserts itself, refusing to be harnessed and demanding actual, realistic expression. Its extreme rapidity of tempo, its utter lack of restraint both in dynamics and in instrumentation make it unique. It is the heart's content of trombone and tuba players whose eyes shine and whose lungs fill as they look forward to the magic three Fs (fff) which give them an opportunity worthy of the walls of Jericho. A fragment of the theme appears at measure 9; groups of triplets (22) occasionally remind us of the second movement, and as the measures succeed one another with whirlwind rapidity, we hear the chief motive gathering force as it proceeds until the theme finally appears (71) in its complete form.

The aesthetic purpose of this movement (if we may use such a mild and sophisticated word in relation to it) is to pile up effect after effect to a great tumult. The passage beginning at measure 197 and extending to the end of the movement illustrates what we mean. We do not question this remarkable passage; it is in the nature of a torrent to sweep away everything that stands in its path and the momentum

here is incredible; "sempre fff", we read—always as loud as possible. The form of this movement is perfectly clear, but we desire to ignore it entirely. Form here is not a means of expression but a mere convenience—a track, a valley, a gorge through which the torrent pours.

The finale is a counsel of despair. Never has a composer before or since given so frank a voice to black pessimism. If this be true, then Marlow was right when he exclaimed: [4]"Droll thing life is—that mysterious arrangement of merciless logic for a futile purpose". Here Tchaikovsky admits into his thoughts nothing that might palliate their anguish. This suffering is as though joy never had been nor could be; this is a phantom shield with only one side. Courage, we cry; remember the deaf Beethoven.

In Art you cannot take refuge behind the actual. However realistic you are tempted to be there still remains a perfectly well defined line between art and actual life. Art creates a fictitious order as a substitute for that beyond our vision. In terms of art an emotion is only real when it reveals it-

[4] Conrad.

self in its place, as one of many emotions, as a contrast to action. So realism errs in mistaking reality for the whole truth whereas it is only a garment that truth puts on for a moment.

Classic, Romantic, Realistic—the universal, the personal, the actual. The Classic seeks a comprehensive type, sets up a commemorative monument; the Romantic seeks to record the relation between the individual and the world—it knows no types, being all exceptions; the Realistic denies both and says that the world *is* what it is, that the truth is found in what actually happens. Doubtless each of the three phases of artistic expression which have come to be described by these three words contains a part of the truth, but the bare, realistic fact contains the least part. This symphony expresses with great eloquence Tchaikovsky's idea of things. We accept it as such, but we feel him to have been out of accord with life, and particularly with that aspiration which is its vital principle. His art is too destructive. We say that if life were like this flowers would no longer bloom, children would no longer play. This is negation; the end of things. Furth-

ermore this is *not* Russia. For Russia, as it is revealed to us in Tolstoi, Tourgenief and Dostoieffsky, embraces everything, contains endless types, is a world in itself. Tchaikovsky is one phase of Dostoieffsky raised to the n'th power. Dostoieffsky is a Realist, but he escapes the snare of Realism by presenting such a vast array of characters and incidents as to make a world in themselves in which we are enabled to compare one character and one event with another. "The Brothers Karamazov" is a tragic and terrible book, but against the father and Dmitry are set Ivan, Alyosha and Father Zossima. The "Pathètique" symphony of Tchaikovsky allows us almost no perspective, no choice, no comparisons. If we compare it with a Beethoven symphony we realize that Beethoven is electic, that he chooses types, that he puts every theme into a proper perspective, that he values everything aright, even himself and his own emotions: "The human passions", says Voltaire, "are like the winds which fill the sails of a ship. They sink it altogether sometimes; but without them it could not get along at all".

SUPPLEMENTARY SUBJECTS FOR STUDY

Tchaikovsky, Romance for piano in F minor, op. 5; Chant sans paroles, for piano, op. 2, No. 3; Nocturne, op. 10, No. 1, the Andante from String Quartette, op. 11, arr. for piano, and Troika, op. 37, No. 2 (Schirmer Library No. 361 contains 9 characteristic pieces including the above; price 25 cts.). Songs "Invocation to Sleep"; "None But a Lonely Heart"; "A Heavy Tear"; "Oh, Would You But for One Short Hour". (These English titles are taken from the album of Tchaikovsky's songs, published by Novello, price $1.)

We suggest to our students that, in connection with the study of this Symphony, they read "The Brother's Karamazov" or "The Idiot," by Dostoieffsky; and then, to get an entirely opposite style, to read Conrad's masterpiece "Victory."

Chapter XI

THE FOLK SYMPHONY

SUBJECT FOR STUDY

Dvořák, Symphony No. 5 in E minor, op. 95. (Simrock edition for piano solo, price $2; four hands, price $3; two pianos, four hands, $3.50; small orchestral score, $1.80.)

In chapter II we discussed the aesthetic principle involved in the relation of the form of a work of art to its subject, and we pointed out that a subject of any importance demands a form of adequate magnitude and dignity. An illustration of this principle is found in Tolstoi's "War and Peace". The subject of this novel comprises almost every one of the relations into which human beings are thrown. The book embraces peoples in all conditions of life; emperors, generals, diplomats, the rich, the poor, the happy and the unhappy, the good and bad, the wise and foolish; it includes plots within plots, philosophies, religions, speculations and observations on life; it employs satire, irony and indeed al-

most the whole range of the art of literary expression. Its form is expanded to extreme lengths in order to compass all this varied panorama of life.

So when a composer undertakes to fill the mould of the symphony he must have —not indeed such a vast array of themes as there are characters in Tolstoi's novel— but themes in such number and of such character as shall justify the use of the symphonic form. The mere multiplication of themes does not make up for a lack in quality. The themes themselves must contain the whole symphony. All that is to be is bound up in what is. The very essence of symphonic themes should be that they state a thesis which requires proof or demonstration. Let the student examine the opening themes of Beethoven's and Brahms' greatest symphonies (the 3rd, 5th, 7th and 9th of Beethoven and the 1st and 4th of Brahms) and it will at once be obvious that they absolutely justify this theory. No one of these themes is in itself a conclusive idea; each is unmistakably a thesis, or proposition to be proved. Furthermore when, as in the slow movement of these symphonies, a complete theme is given out—a theme that

is in a measure conclusive—the proportions of the movement require it to be something more than a mere song melody. It must be of such significance as to make us feel a necessity for a further unfolding of it.

Dvořák's "New World" symphony is based entirely on folk-themes. Not one purely symphonic theme is to be found in it. It cannot be classed, therefore, among the great symphonies and we take it as a subject for study because its composer has displayed the greatest skill in the management of his material and because the material itself is so interesting. In fact Dvořák is the only composer who has succeeded in creating a satisfactory work of art in this form with such themes. Grieg, with the same kind of material, essays this form in his three violin sonatas and his string quartet, but they fall far below the standard of Dvořák's symphony owing to a certain discursiveness in treatment. In his violin sonatas, for example, Grieg follows the usual form of the first movement but the music is not fused; its parts remain distinct and disunited. He has Schumann's defects much exaggerated, and is at his best in short lyric pieces.

[1] Dvořák was born in Bohemia in 1841, and in 1892 came to New York where he spent three years as the director of the National Conservatory of Music. It was during this period that the "New World" symphony was composed. Dvořák came of peasant stock and, like Robert Burns, speaks a dialect. His musical language is that of the folk-song of his native land, but he acquired, as did Haydn, such command over the resources of his art as enabled him to use this material to the best possible advantage, and in works like his "Stabat Mater" to rise above its limitations.

There has been a considerable controversy over the thematic material in the "New World" symphony. Since Dvořák's death members of his family have contested the statement of American critics that he employed melodies of our colored race, and have asserted that these themes are Bohemian. Those of us who are familiar with the so-called "plantation" melodies will dispute this interesting statement when we recall the third theme of the first movement of the symphony.

[1] Hadow's "Studies in Modern Music," series No. 2, may be consulted.

The "New World" symphony is in the usual four movements: I, in first movement form; II, a slow movement; III, a Scherzo; IV, a Finale, also in first movement form. The symphony opens with an introduction marked *Adagio,* of which the initial motive has a well defined and striking rhythm. And this little rhythmic figure in measure 1 is the germ from which the first theme develops. It reappears at measure 9, and again at 15 and is extended at measure 16 where it begins to gather impetus for the quicker movement of the *Allegro.*

The divisions of the first movement are as follows: Exposition, measures 25 to 181; development, measures 182 to 279; restatement, 279 to the end. The Coda begins at measure 401. The first theme enters at measure 25, the second at 93 and the third at 150. The first theme proper is contained within four measures and consists of four notes first given out ascending and then descending. The succeeding phrase (4-8), although it is related to the first, is like a "sing-song" refrain; it supplies necessary rhythmic variety and serves a better purpose than a melodic continuation of its

predecessor. Here, at the outset, are two separate identities each capable of independent action. The first of these holds our attention until measure 64 when the second is, in turn, given a further exposition. The passage leading to the entrance of theme II is especially interesting as illustrating Dvořák's skill in the management of his material. We begin to perceive at measure 75 that all the themes in this movement are to a high degree unified. This motive in measure 75 is obviously drawn from the preceding measure and we have discovered ere this that the ascending and descending motive in the opening phrase is also present in the secondary phrase at measure 5. The whole passage from measure 75 to 93 is a play upon this ascending and descending figure, and when the second theme appears we immediately find it to be a further revelation of something already stated. The student should note the F natural in measure 96, a note alien to the key of G major. This note and the primitive rhythm of the theme of which it is a part give this passage its peculiar charm. The F produces an effect of the

so called [2]"Dorian" mode, while the rhythm consists of a constant repetition of the two figures comprised in measure 93 and 94. The student should examine the full score, for this passage illustrates Dvořák's mastery of orchestration, and reveals one of the elements by means of which he makes this symphony so beautiful and interesting. A play upon this rhythm continues until the third theme enters. This melody will be recognized as that of the plantation song, "Swing Low, Sweet Chariot".

The development section while short, as necessitated by the quality of the original themes, displays the utmost ingenuity and skill. One horn softly gives out (measure 194) the third theme in accents of romance, which is immediately answered mockingly by the piccolo (198); the trumpet (201) echoes its first phrase, while the oboes bound and rebound (202) in the springing rhythm of the second motive. The initial motive is given out twice as fast in the first violins at measure 214, while the oboes play the same motive in the original tempo, and, at measure 234, all the strings rush madly down the scale in different

[2] See Grove's Dictionary, "Modes."

rhythms. Perhaps the most interesting passage in the development section is that beginning at measure 262. Here the oboes, and after them the flutes, sing the initial motive with great plaintiveness, while the violins throw in whimsical comment.

The restatement is chiefly interesting through its arrangement of keys. This the student will observe readily enough. The Coda is brilliant and vivid. In retrospect we can see how extremely skillful Dvořák is, and how well he manages to fuse his themes. This movement is actually an exposition of two notes moving first up two steps of the scale and then down again the same distance. Let the student carefully examine the three themes—the third is merely a new and more poetic version of the original. But since the third theme was taken by Dvořák from an outside source, should we not say that this is a symphonic movement based on the song, "Swing Low, Sweet Chariot"? And this being so are we not immediately conscious of that vitality in rhythms which this book has frequently tried to enforce? For it is the rhythmic energy in the second and third measures of that old song (rather than the tune as a

whole) which, being released, leaps forth into endless variety of living figures.

The second movement (marked *Largo)* is based on a lilting melody of unconscious charm and beauty, but so limited in its phraseology as to seem only suitable for a brief narration. There are but two rhythmic identities in it—that found in the first half of measure 7 (which is derived from the ascending figure common to the themes of the 1st movement) and that in measure 8; all others are modifications or repetitions of those. But Dvořák is as a poet, skilled in the use of words and with a poet's vision. He not only creates a lovely melody from two short rhythmic phrases—many beautiful folk-tunes are as simple—but he precedes it with a passage of haunting beauty, he interrupts its flow by another, and he adds to it a second part of almost equal interest. Something of the mystery that lies buried in the heart of old songs is caught by the composer in the slow [3]chords that introduce this movement.

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[3] The solo piano edition of this symphony is incorrect here. The melody (given out by the trumpet) consists of the following notes: E, F, E, F, E, F sharp and G sharp, starting from the first line of the treble clef.

We urge our readers to examine the beginning of the 2nd scene in the 1st act of Wagner's "Siegfried" where there appears a motive called "The Wanderer" which produces an effect similar to this. The beauty of the second subject (measure 46) is elusive. Faint calls seem to sound through it—as of far away elfin horns; a flute dances, the pastoral oboe pipes its trills softly as from a bower; a woodland seems aglow with life. Not the forest music in "Siegfried" nor the delicate strains of DeBussy's "L'apres midi d'un Faun" seem more sylvan. Again the English horn takes up the original melody for a brief moment, only to be interrupted by exquisite pauses, until, finally, the violins cadence downward, the mysterious chords sound again and the music dies away in a chord for the 'cellos alone.

The Scherzo is, proportionately, the longest of the three movements. Unlike the ordinary Scherzo form (which we have expressed by the formula A, B, A) this movement has three themes and falls under the following scheme: A, B, A, C, A, B, A.

For the sake of convenience we state it here in tabular form:

A (1)
Introduction, 1-12.
Theme I, 13-59.
Interlude, 60-167.

B (2)
Theme II, 68-99.
Interlude, 100-124.

A (3)
Theme I, 124-142.
Interlude, 143-166.

C (4)
Theme III, 167-230.
Interlude, 231-252.

A (5)
Theme I, 253-298.
Interlude, 299-306.

B (6)
Theme II, 307-338.
Interlude, 339-362.

A (7)
Theme I, 363-381.
Coda, 382 to the end.

Here again there are evidences enough of an internal organism, the phrase at measure 16, for example, is directly derived from measure 139 in the first movement; the phrase with which the second theme begins (68) reminds us at once of the theme of the slow movement; at measure 155 the chief theme of the first movement appears and, in the Coda, it is given great prominence. And the Scherzo is tightly bound together by the pertinence of all the interludes, not one of which is at all perfunctory. In short the movement is exceedingly well made both in itself and in relation to

the whole symphony. We see here how the old dance music has developed in the course of the two hundred years since Bach. It here revels in a gaiety quite natural to it. All the resources of melody, harmony, rhythm and orchestration are employed to give it an untrammeled utterance, yet it falls naturally into a well regulated and coherent form. We ought to point out, before leaving this movement, that it is in the form of the developed [4]Rondo.

The Finale is divided as follows: Exposition, measures 1-28; development, 128-208; restatement, 208 to the end; the Coda begins at 275. The first theme in the exposition enters at 10, the second at 68 and a concluding theme enters at 92. The chief subject is preceded by nine measures of introduction which are based on the second and third notes of that subject. It is a broad, massive and elemental phrase without a leading [5]tone and is given out with splendid effect by two horns and two trumpets in unison against sharp chords by all the rest of the orchestra. After a short passage based on the same rhythm, an episode

[4] See chapter II.
[5] As in the 2nd theme of the slow movement.

begins (44) which foreshadows in its rhythm a phrase (70) in the second theme. A curious duality pervades this second subject; one voice is calm and quiescent, the other pleads with it as if impatient. This latter figure goes on until (85) it becomes allied to phrases anticipating the Coda theme which finally enters at measure 89. At 106 we hear only its last three notes which are constantly repeated until measure 118, while to them a new counterpoint is applied.

The development section begins with a new version of the three-note phrase to which we have just referred, which alternates with phrases from the first theme. The student should carefully examine the whole of this section. There is no redundancy; everything is pertinent to already stated themes. But we will call attention to a few passages of special interest. At measure 144, for example, the chief theme appears in [6]diminution; at 155 a long passage begins in which the theme of the slow movement appears against the first theme in its reduced form; at 184 the chief theme

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[6] I. e., with the time value of its notes reduced one half. The opposite process is called "augmentation."

appears in both original and reduced form.

The restatement repeats the themes in regular order but each is given a new charm and interest—as at 214, where the theme becomes transfigured by harmonies derived from the opening chords of the slow movement. The chief theme of the first movement appears at measure 275 and the succeeding portion of the movement consists of a summing up of all the previous thematic material. A quite wonderful use is made (at measures 299-305) of the mysterious chords that usher in the slow movement, and even phrases from the Scherzo reappear here and there—as at 314-321.

There is no symphonic composition that reveals a more skillful organization of its themes than does this "New World" symphony of Dvořák. Its melodies are fused by a common inward impulse; they are not merely assembled. And, considering the quality of the themes, his success in so organizing them is the more remarkable. We mean by this that the emotional and aesthetic content of themes such as Beethoven creates is in itself so great that one feels it to need merely an opportunity for

expression, whereas there is no deep significance in any of the themes in this symphony, and they are, so to speak, all saying the same thing. And, within their own range, they do not compass all the elements possible. The tragic is not given full play. Furthermore, since we can only realize the significance of the particular when we see it in relation to the general, we feel that Dvořák's types would be more convincing were they more completely related. We think instinctively of works like Balzac's "Les Paysans" or Hardy's "Tess of the D'Urbervilles", and say that these greater men set their characters against the general social scheme and thereby enable us to judge them from the widest point of view. Our readers may think so close a comparison between a literary and musical form unjustifiable, but we would point out that the particular principle we are discussing has been demonstrated with perfect clearness by both Beethoven and Brahms. The Scherzo of Beethoven's pianoforte [7]trio, op. 97, for example, is based on an unconscious and naive folk-melody. In the course of the movement this theme continually ap-

[7] For piano, violin and 'cello.

pears in larger and larger relation until all its possibilities are realized. And it is set in the midst of other movements which complete it, and give it due proportion. The Rondo of the Pianoforte Sonata, op. 53, is another illustration of this point. Brahms in his Fourth Symphony accomplishes the same well rounded completeness. The fourth movement begins with a rough archaic scale figure and is full of violent, primitive outbursts, but the movement as a whole puts the opening theme completely into perspective, while the whole symphony sets it in a large world of its own and we see it as we see an object in nature.

SUPPLEMENTARY SUBJECTS FOR STUDY

Dvořák, "Dumky", trio for violin, 'cello and piano; Slavonic Dances for piano solo or piano four hands; songs, "Songs My Mother Taught Me", "Goodnight" (published by Schirmer); songs in album of 16 songs (published by Novello).

Chapter XII

THE NEO-CLASSIC SYMPHONY—I

SUBJECT FOR STUDY

Brahms' Symphony in D major, No. 2, opus 73. (Simrock, published for piano solo, price $2; for piano, four hands, price $2.25; for 2 pianos, four hands, price $4.)

Of the symphonies thus far studied the most completely organized are the Fifth of Beethoven and the "New World" of Dvořák —two works entirely different in spirit and purpose. But it should be noted that in spite of the variety imparted to symphonic expression by devices of orchestration and the rapid development of harmony and in spite of the new types of themes employed, the form, as a whole, remains practically what it was in Mozart's time. The same general order of movements and the same particular forms persist. But meanwhile many new methods of expression had been developed by Schumann and other Romanticists—adventurous spirits, caring little for tradition if it stood in their way, and continually seeking new paths—and these

methods had justified themselves, and have been accepted as valid. They are to be observed particularly in the pianoforte music of Schumann. That delightful composer did more than any other one person to infuse the art of music with the elusive spirit of fancy, to destroy its rhodamontade, to soften its outlines and to make it more plastic. He achieved a style in which the most intricate and delicate feelings could find expression, but his constructive sense was not equal to the task set by the symphony. Schumann, himself, hailed the young Brahms as one for whom music had been waiting, and, were we to attempt to characterize in a phrase Brahms' contribution to the symphony we should say that it consisted in a union of romantic expression with classic form.

In chapter IX we referred in general terms to the qualities of romantic expression. Before beginning our study of Brahms' symphony let us examine for a moment one or two short pianoforte pieces of Brahms in which the details of romantic expression are clear. His Intermezzo, op. 117, No. 1, contains many illustrations. The outlines of the first theme, for example, are

somewhat clouded through placing the melody in the middle instead of at the top of the chord; the bass note sounds on the sixth instead of on the first beat, thereby producing a certain delightful confusion in rhythm and accent; the few measures between the first and the second theme (in minor) instead of being merely a perfunctory series of chords, are based on the first theme, while anticipating the key of the second; two rhythms are set against each other in the last measure before the change of key—one a rhythm of six-eight, the other of three-four; in the *Piu Adagio* the rhythm of the first three notes of the melody is the same as that of the first three in the first theme, but they here appear in another part of the measure. The second Intermezzo in this opus is even more characteristic and beautiful. Here the melody is quite elusive, while the rhythms at measures 23-27 are thoroughly characteristic. The Coda to this piece (Piu Adagio) is a perfect example of romantic utterance.

This brief statement of the qualities characteristic of the pianoforte music of Brahms is not intended to be more than a

mere pointing out of certain salient elements therein; it does not do justice to his pianoforte style, which was varied and individual. But we desire to lay stress on the important fact that these methods are necessary to what Brahms has to say; that this style is a necessity to this material. It was not at first accepted as such, Brahms being accused of mannerisms and even of artificiality. Weingartner, in his "Symphony Writers Since Beethoven", voices this accusation in the following terms:

"In speaking of a system peculiar to Brahms, I mean a complication of several ever-returning expedients which he uses to build up a composition. One of these was his so dearly beloved method of syncopation, that is to say, putting the bass on a later beat than the upper parts, and vice versa, so that one part seems to go limping after the other, so to speak. It is a result peculiar to this syncopation. Imagine a quite simple melody, formed usually by a progression of crotchets, and accompanied harmonically. Then think of the notes of the bass, not meeting the corresponding notes of the melody, but always placed a quaver's length after them; the general effect has, and that in very rare cases, an appearance of knowledge, but is lacking in true depth of sentiment. It is just as if one gave oneself airs of great importance while saying the simplest thing in the world; the face does not become really expressive."

Some years later Weingartner writes (in the *Allegemeine Musik-Zeitung):*

"In my essay, 'The Symphony Since Beethoven', I have written much about Brahms, expressing opinions which I no longer entertain. I have used the opportunity offered by two translations of this essay to add a footnote to it, declaring that I regard it as only honorable publicly to acknowledge my mistake. I am now awaiting the time when a third German edition will be called for, to submit my remarks on this subject to a thorough revision."

[1]Brahms was born in Hamburg in 1833 and died in Vienna in 1897. He came under the influence of Schumann early in life, but his whole formative period was spent in evolving for himself a suitable form of utterance. He was a profound student of Bach and achieved a more complete mastery of counterpoint than was attained by any other great composer of his day. What has been said of the poet Blake applies to Brahms. [2]"He always to the end insisted on one liberty—that of being allowed to transform passion through the alchemy of the imagination and turn it into inward light—into the helium (gold) of the mind". This is the crux of the whole

[1] Hadow's "Studies in Modern Music," series No. 2, may be consulted; also Florence May, "The Life of Johannes Brahms."

[2] "Blake's Philosophy" by E. J. Ellis.

matter; to bring passion under control, to curb emotion with the will, to free the imagination from the thraldom of the senses and of any dogma whatever. This Brahms accomplishes. His music has a beauty and a sincerity to which few composers have attained, and in whatever form he writes he achieves a complete mastery. Furthermore he avoids the so called "program" style, in which the music is somehow connected with a specific object or idea—as in Mendelssohn's "Fingal's Cave" overture or Schumann's "Warum". Brahms' music is on the contrary "absolute" music, or "pure" music, as it is called, dealing only with abstract beauty. Because his music is restrained and, in a sense, undramatic, Brahms has been called "intellectual" and, curiously enough, the term is used as a reproach, as though music must be all emotion to be music at all. When we think of the serene intellectualism of Bach we realize how vital the quality is to the greatest music.

We have already referred in the chapter on Beethoven's symphonies to the fact that no further advance in the symphony could be expected until some new method of ex-

pression could be evolved, and we have endeavored to show what that new method was, but Brahms also made important innovations in symphonic form. He substituted for the Scherzo a type of movement that is peculiarly adapted to its place in the cycle; he invested all his Finales with a significance almost unknown before his time, and in the Fourth Symphony created a new type of Finale altogether. Brahms' methods of expression are *intensive;* i. e., he develops his music out of a few motives. His capacity for doing this is due to his command of all the resources of expression and particularly to his skill in counterpoint. Only Bach excells him in this difficult and vitally important quality. When we turn to the themes themselves we find a type of beauty peculiar to Brahms. His most beautiful melodies are equable, calm, and without affectation or sentimentality; his themes of passion are noble and splendid; he is capable of great humor and of considerable brusqueness, and his imagination carries him far above any symphonic composer since Beethoven. Brahms' symphonies we call Neo-Classic because they convey through romantic lan-

guage the same sense of the universal that is found in the great classic symphonies. They are not merely romantic works cast in a classic mould; they use romantic forms of expression and adopt the phraseology of romance but are essentially eclectic and impersonal.

The second symphony of Brahms is in the usual four movements: I in "Sonata Form", II a slow movement, III a gentle piece in moderate tempo, with a rapid central section, IV a vigorous fast movement in "Sonata Form". The first movement is divided as follows: Exposition, measures 1-186; development, 187-309; restatement, 310 to the end; the Coda begins at 355. The movement opens with a motive of three notes in the basses which serve as a motto for the whole symphony. The theme itself, which is given out in the horns with answer from the wood-wind, is almost Mendelssohnian in its classic serenity. Just as the opening theme of the "Eroica" spells revolution, so this indicates clearly enough a serene and equable work. Although the theme seems finished when the violins begin their soft, falling passage in groups of

[3]twos (23), we know that it must be stated again in order to more fully impress it upon the listener. But before restating it the composer still further deceives us by a beautiful passage (32-43) which intensifies the sense of completion or rest. In these measures the kettledrum softly rumbles as if at the last expiring breath of the theme, while slow chords (based on the motive of measure 1) and two brief echoes in the wood-wind intervene. Then begins (44) a quite new version or continuation of theme I, which is followed by a further statement of the initial motto phrase (measure 59, 61, 66—in diminution) until, finally (82), theme II enters. This lovely theme, which is reminiscent of the first (see 6), preserves the atmosphere of tranquillity with which the movement began. An episodical theme enters at measure 118 and the long passage that follows (127-156) is based on the initial motive in a new rhythm (first three notes in 127) and on a phrase (129-30) from theme II. Even the loud chords beginning in measure 134 derive their rhythm from the phrase in 127. The central section of

[3] This is an example of one of Brahms' favorite devices—the crossing of rhythms—to which we have already referred.

the movement is chiefly devoted to the development of the motives from theme I. The student should carefully examine every measure of it. The addition of counterpoints is persistent—measure 212 supplies an illustration; motives are heard in diminution (244); new melodies are created out of the familiar motive (282-289), and all the devices of cross rhythms, displaced accents, and antiphonal effects in the orchestra are skillfully used. With all this intellectual play and ceaseless control over the material there is, however, no lack of vivid and appealing beauty. It is, perhaps, unnecessary to state that no amount of skill and ingenuity in combining themes and in other matters of technique is of the slightest use unless beauty is preserved.

The theme of the slow movement has something of Schumann's tenderness, plus a seriousness and depth of feeling belonging peculiarly to Brahms. We feel at once that the essence of it lies in its nobility and restraint. Brahms' lyric vein is deep; his finest melodies are thoughtful; he is just the opposite of Poe; he continually evades that type of expression which has been de-

scribed as "Form without Being". This melody, for example, has an indifferent outline as compared to that of Schubert's famous theme in the first movement of his "Unfinished" symphony. Its phrases are uneven, and in the very first measure the listener's attention is divided between themes and counterpoints. The mind is filled with a wealth of imagery. Compare a stanza from Poe's "For Annie":

"And I rest so composedly
Now, in my bed,
That any beholder
Might fancy me dead—
Might start at beholding me,
Thinking me dead."

with these lines from Meredith's "Modern Love":

"Cold as a mountain in its star-pitched tent,
Stood high Philosophy, less friend than foe;
Whom self-caged Passion, from its prison-bars,
Is always watching with a wondering hate.
Not till the fire is dying in the grate,
Look we for any kinship with the stars."

and the same divergence of purpose is revealed. Poe expresses himself through a wonderful felicity of sound which charms the outward ear; Meredith employs a more complex rhythm, and flashes his thought across the whole intellectual horizon with

marvellous rapidity; he is seeking to find everywhere, in earth and Heaven, all ideas and fancies that strike in tune with his subject. The processes by which this type of expression is possible in music are, of course, entirely different from those employed in poetry; we quote these two passages chiefly to show the contrast between a poet who is a singer and one who is a philosopher or thinker, and Brahms is essentially the latter.

This slow movement of Brahms only gradually reveals its meaning and purpose as it unfolds itself. Take the first theme as an example. One listens to it and feels that it is not finished—that it is only the beginning; whereas the theme of Schubert is a complete entity. And when we turn to the passage beginning in measure 19 we begin to see what the possibilities of this theme are. Up to the very last note of the movement the idea is carried onward, enforced and justified until, as it ceases, we feel ourselves to have been listening to music of great beauty, but, at the same time, to have passed through an ideal experience or presentment of human life. Pater has expressed this principle as it is

applied to literature in the following words: "That intellectual conception of work which foresees the end in the beginning, and never loses sight of it, and in every part is conscious of the rest till the last sentence does, but with undiminished vigor, unfold and justify the first".

The opening of the third movement reminds us a little of Gluck in its antique grace and charm, but is full of rhythmic surprises which are characteristic of Brahms. The second part (Presto) contains a new version of the first theme and is full of charming effects, while the last section continually surprises us with varieties of harmony, counterpoint, etc. This movement is quite unlike the conventional Scherzo while, at the same time, retaining the humor and gaiety which characterized the older form.

The form of the Finale is as follows: Exposition, measure 1-159; development section, 159-249; restatement, 250 to the end; the Coda begins at 358. This movement is quite unlike any other symphonic movement of Brahms. There is a clarity and directness that make it seem almost like a pure classic. It has great spirit and vigor,

its themes are definite, and its harmonies uninvolved. One is reminded here and there of Mozart, as at measures 146-158, where a flashing figure takes us back to his Minuets. In spite of its classic qualities this movement is full of fine detail. The contrapuntal play of parts against each other makes almost every measure interesting. The whole long passage leading up to theme II (which enters at 78) is but the unfolding of characteristic rhythmic motives in the first theme; the second theme has a counterpoint in the basses which is derived from the first, and the whole development section is wonderfully pertinent, logical and interesting. A particularly interesting passage begins at measure 211, where a complete transformation of the first theme occurs, while the rapid scales in thirds, the extraordinary use of theme II at the opening of the Coda —all these fill the mind and charm the ear as only such a well thought out piece of music can.

SUPPLEMENTARY SUBJECTS FOR STUDY

Brahms, Intermezzi for piano, opus 117, 118 and 119; Symphonies Nos. 1 and 4; sonata for violin and piano in G major; songs, "Feldeinsamkeit"; "Mainacht"; "Sapphische Ode"; "Wie bist du Meine Königen"; "Der Schmied"; two alto songs with viola, opus 91.

Chapter XIII

THE NEO-CLASSIC SYMPHONY—II

SUBJECT FOR STUDY

Brahms, Symphony No. 3, in F major, opus 90. (Simrock, published for piano solo, price $2; for piano, four hands, price $2.25; for two pianos, four hands, price $3.)

The Second Symphony of Brahms, which was the subject of our last chapter, stands almost alone among his larger compositions because of its simplicity of thought and its clarity of expression. Those of our readers who are familiar with his other symphonies will realize how much more profound and complicated they are. The first symphony is, in fact, more complex than any one of the works discussed in this book; the second is like a pendant to it. For it should be noted that Brahms carried the first symphony in his pocket, so to speak, for some ten years before he finished it, while the second appeared very soon after the first and was completed in a comparatively short time. The higher

the form of life the longer the period of germination. Such a vast and comprehensive plan as exists in the first symphony must perforce be slowly evolved. It should also be noted that, like Beethoven, Brahms postponed writing a symphony until he had had a considerable experience in chamber music, where the symphonic style appears in miniature.

Before beginning our study of the Third Symphony we wish to dwell for a moment on those elements of structure and points of style which it embodies. And we feel it perhaps desirable to point out that the apprehension of them by the mind is a bare and profitless proceeding unless there is finally brought about a real understanding and appreciation of the beauty of which they are a part. But these elements of structure and points of style *are* a part of that beauty; let us not forget that. Let us remember that every element in the mind of the composer has its share in moulding his thought, and that any real understanding on our part of what he has to say must be an answer to him *in kind*. So we say to our readers: "Observe every least detail; fit every detail into the general plan; find

out every counterpoint, every transferred rhythm, every harmonic pattern—but above all, play over the music again and again, until its significance is truly revealed to you, and never forget that the object of music is always beauty and joy". So we ask our readers to observe, to study and to analyze, not for the sake of analysis but because the spirit and the body of this art are one and inseparable.

This symphony, then, is a complex weaving of melodies, harmonies and rhythms into a perfect pattern. It employs with particular effect certain opposing harmonies, and its rhythmic complexity is extraordinary. (We urge our readers to compare these two elements in it with those in the Haydn Symphony studied in chapter IV.) Counterpoint is, however, the predominating element in its style, and Brahms' mastery of that method of expression is amply proved in each movement.

The first movement is in the usual form. The divisions are as follows: Exposition, measures 1-71; development, 72-120; restatement, 121 to the end; the Coda begins at 184. At the very opening we hear two loud chords, the top notes of which pro-

gress upward a minor third. The [1]theme, proper, breaks in upon this with its impassioned utterance in major key, against which is set, in the bass, the minor interval as though two opposing forces were at work. This gives to the opening a particularly dramatic quality, and the opposition of these two elements of minor and major is continued whenever this theme appears. The passage at measure 15 falls naturally into the main thought, and the interesting measures (31-35) leading to the second theme are merely elongated from that passage. The second theme (36) supplies an illustration of Brahms' skillful use of rhythm, the three eighth notes being extended a little later (37) to six and again (39-40) to eleven. In fact the whole of this passage as far as measure 49 is a play of varied rhythms above a persistently regular rhythm in the bass.

The development section is chiefly devoted to the second theme whose phrases are extended (78-80) and compressed (82-83) and imitated (in the bass at 91-100) until finally the minor phrase from the

[1] Compare Mendelssohn's chorus, "O Great Are the Depths," from "St. Paul."

opening returns with great expressiveness and breadth in preparation for the last section of the movement. This begins with the minor phrase extended to four measures, after which the chief theme enters as before. The restatement is quite regular. The Coda deals chiefly with the two phrases from the opening of the movement, the second (and principal one) of which finally triumphs.

The Slow Movement is music such as no other composer has ever written. Schumann could be as tender and as simple, but no one else has quite caught the pathos and beauty of the second of these themes, a beauty that is largely due to the subtle shifting of the triplet figure in measure 114 *back* two beats, and to its prolongation. These rhythmic shiftings are characteristic of the whole movement. How the bass lags, for instance, at measure 34, and again at 37-38; what delicious setting of threes against twos at 63; what sonority and nobility is attained by the rhythmic extension at 108; how beautiful are the pizzicato notes of the basses as the theme gradually fades into a mysterious twilight. Harmony as a means of expression is also used here

with great effect. One is continually surprised by unexpected resolutions of chords —by modulations turning in unexpected directions. The change of harmony between measures 7 and 8 illustrate this—one expects a cadence into G major; the passage beginning at 33 leaves us in momentary surprise in every measure and the key in which the second theme is to appear is not divulged until *after* it has begun; while the chords at 57-62 give an even greater effect of uncertainty. But the one supreme expression through harmony is in measures 122-128; here the chords sink one into another with a tender and affecting beauty quite incomparable.

Is not this a new kind of symphonic movement? Where else shall we find such quiescence, such meditation, such unaffected simplicity? Compare it with a characteristic piece of Schumann such as the slow movement from the pianoforte quintet, op. 44, and it will be immediately evident that, beautiful as Schumann's music is, it lacks something of the atmosphere with which this is surrounded. Schumann states his several themes in alternation and each one is beautiful, but when we listen to

this movement we feel that the melodies are glowing in an exquisite setting—that they are in relief; all the details of harmony, rhythm and counterpoint stimulate our imagination by keeping the melodies ever new and fresh. No mere statement and restatement of them could do this. Let the reader examine the full score at measure 63, where the violins play a counterpoint in triplets against the even notes of the theme in the bassoons and lower strings, and observe how the first and last notes of the violin figure are tied together, and what gentle dissonances result; and how, at measure 65, the twos against threes produce even more bitter-sweet harmonies. Such passages as these illustrate how rich was the imagination of this great man, and in how many beautiful forms he was able to express his ideas.

This movement is divided into sections. Measures 1-40 contain the chief theme; measures 40-62 contain the second theme, and the first theme fills the balance of the movement; the Coda begins at 122.

The Third Movement is also sectional; three themes alternate. The chief theme is given twice (following the usual custom);

the second theme enters at measure 25, and the third at 55. This movement is marked *Poco Allegretto* and should not be played too slowly. It must be to some extent a foil to the movement just preceding it. Delightful subtleties of rhythm are found here also. The passage, for example, beginning at measure 25 owes its peculiar charm to the displacement of the accents which, in every second measure, are anticipated by just one beat, while, in the swinging rhythm at 30-32, the pizzicato notes of the basses assert the true accents with gentle persistence. The third theme illustrates again how flexible Brahms' rhythms are. It would be impossible to keep the soft, undulating quality of this suggestive melody were the rhythm a positive one-two-three with the usual accent on one. The delay in the entrance of the string parts (given in the pianoforte solo edition, to the left hand) provides just that lilting, surging rhythm which the theme requires. This passage illustrates how interesting and beautiful that syncopation can be made which is the essence of all popular music of the present day. In the larger part of such music syncopation is

used brutally and with no sense of proportion; here it follows and precedes themes treated differently. Were the movement syncopated throughout it would defeat its own ends. The student will note that measures 59-61 are in two-four time.

The harmonies here are almost equally interesting. After giving out the first theme twice, and keeping close to the key, Brahms modulates freely in the second, while the third theme includes a passage (72-80) of striking harmonic contrast. The Coda (153) is also notable for its beautiful harmony.

We have already pointed out that one of the elements of strength in Brahms' Symphonies is his treatment of the last movement, which never gives a sense of anticlimax. The Finale to this symphony illustrates the point for it is the most vivid of the four movements and in many ways the most interesting. Its divisions are as follows: Exposition, measures 1-107; development section, 108-174; restatement, 175 to the end; the Coda begins at 267 *(Un Poco sostenuto)*.

No one of the symphonic movements we have thus far studied save, alone, the Finale to Mozart's "Jupiter", equals this in

diversity of treatment. The first movement of Beethoven's Ninth evolves an immense plan from a few simple motives, but both Mozart's Finale and this of Brahms' use very varied material and attain to the same appositiveness. And this is made possible to each by his mastery of counterpoint. In fact, to lead students through this movement by means of a page of comment is like trying to view a cathedral as you walk quickly around it. In each case there is a fine, massive and noble structure out of which grow innumerable beautiful details. We have already indicated the general divisions of the movement. Let us specify that theme I extends to measure 18 and contains several rhythmic elements of highest importance, viz.: The four-note phrase at the very outset, the eight notes in measure 2, and the two-note phrase at the end of 4 and beginning of 5. The passage beginning at 18 is an episode of great moment to the movement since it breaks in with solemn chords in slow rhythm, and since it contains the rhythmic germ of theme II. That theme enters at measure 52, and a concluding theme at 74. But this bare statement should be supplemented by

a close examination of the whole passage, for there is not one redundant measure in it. We refer to one passage only for we do not wish to dogmatise, nor to take the student tightly by the arm, Baedecker in hand, and lead him up to every beautiful detail in this great architectonic structure; measures 96-107 will serve our purpose. The wood-wind (right hand part of solo pianoforte score) take the initial motives of the movement and, after giving it out once, race in a headlong flight upward; the upper strings and the brass sound, then, with sharp accents, two of its notes, while the basses, bassoon and contra-bassoon tramp heavily up the steps of the great phrase first heard at measure 68; at 104 the initial motive is heard in the bassoons and horns while the strings answer it in augmentation, pizzicato. Any other passage would serve equally well to illustrate Brahms' complete power of fusing themes. The point we desire to bring out by the foregoing detailed analysis is this; that the whole movement is one living, vibrating body not one part of which but is necessary to the whole; the vital blood circulates everywhere; there is no atrophy.

And since this is so, it is obvious that a true apprehension of it as a work of art must consist of an imaginative building up within ourselves of its whole structure and its every detail. We cannot enter this charmed land on a forged passport; we must pay in kind. Buying a concert ticket and placing ourselves in a chair before the great orchestra that is to perform this music constitutes no title to it. No one owns anything which he cannot appreciate and understand.

The Coda to this movement is supremely interesting and beautiful. The first measure presents the initial motive in augmentation in the oboes (right hand of pianoforte solo part) and in diminution in the upper strings. When the 'cellos and basses give it out with a mysterious yearning pathos (271) we feel that its significance is revealed afresh. Chords from the brass and wood-wind (280-281)—whose derivation is obvious—interpose their solemn comments, while at the end the first theme of the first movement sounds softly in the sinking, trembling tones of the strings.

In our next chapter we enter on a new phase of symphonic expression, and we

desire now to look back for a moment over the whole course of symphonic development from Haydn to Brahms. Perhaps we shall be able to see, in retrospect, how persistent and cumulative that development has been. The symphony began with this purpose—to put together simple folk-melodies, in some such succession as would make it possible to create out of them a long piece of music for orchestra which should be interesting and pleasing to the listener. The means of doing so consisted in (1) contrast of one theme with another; (2) contrast in keys (limited to the prevailing sense of harmony); (3) the use of counterpoint, and (4) rhythmic variety. In the symphony as a whole there was contrast in tempo and in mood between the various movements. This constitutes the plan and purpose of a Haydn symphony; the result was not profound because all the material and all the means of expression were immature. Each of these elements becomes expanded in Mozart's symphonies; themes become more suitable for their purposes, harmony becomes more flexible, counterpoint is more skillfully used, the orchestra becomes enlarged, the

technique of playing becomes better; rhythms become more subtle. But even though the symphony attained a high perfection in Mozart it still lacked a close union with human life as it was and is. Mozart's art only permitted him to present life ideally, whereas life is really a struggle; the very essence of it lies in combat, as is the case in nature herself. So that, however beautiful Mozart's music may be, we, as struggling human beings, needing that too as a surcease, a balm, need also music that shall express the turmoil of life, the battle which life is. This Beethoven accomplishes. Every element of symphonic expression becomes, under his hands, a means towards this end. Themes become full of portent, harmonies clash in violent dissonances, rhythms swing in concentric circles around one great orbit. We feel the whole vibrant, living world to exist within his majestic music. He holds the world like a crystal ball in his hand.

We pass over Schubert and the other symphonic composers to relate Brahms to this development. They had special things to say, he speaks again universally. Brahms is Bach plus Beethoven plus Schumann.

We do not of course mean by this to estimate the relative eminence of these composers, nor to place Brahms in a position unduly elevated. Our purpose is to show his qualities—his derivations. He was the greatest master of contrapuntal expression since Bach, and he derived his skill from incessant practice and from a profound study of Bach; he has something of Beethoven's elemental grandeur, and he expresses himself through a style which Schumann originated. And he fused these three elements. Many of his themes have a majestic breadth unknown before; his harmonies represent a still further step onward into that mysterious world in which so many later composers are groping in darkness; his rhythms are more complex than are those of any of his predecessors. But above all Brahms is the mind contemplative rather than militant. Through the vividness of his imagination, and while outside the world of action, and unmoved by its passions, he sees everything in true perspective. Is not this the first and the last thing we ask of great men?

SUPPLEMENTARY SUBJECTS FOR STUDY

Brahms, portions of Symphonies Nos. 1 and 4; trio for violin, 'cello and piano, op. 101; slow movement of piano quartet, op. 60 (containing one of Brahms' most beautiful themes); violin sonata in A major; songs "Liebestreu", op. 3, No. 1; "Wiegenlied", op. 49, No. 4; "Minnelied", op. 71, No. 5; "Ruhe, Sussliebchen", op. 33, No. 9.

Chapter XIV

THE MYSTIC SYMPHONY

SUBJECT FOR STUDY

Cèsar Franck, Symphony in D minor. (Hamelle, pub. for piano solo, price $1.87; for piano, four hands, price $2.67; for 2 pianos, four hands, price $4.00.)

We separate Cèsar Franck's Symphony from those discussed in previous chapters because it springs from a different source. This being so it is obvious that its outward form and particularly its style will be somewhat modified, for they must conform to the inward impulse. We shall discuss these elements later; let us first consider the quality and purpose which lies behind them. The symphonies of Haydn, Mozart, Beethoven and Brahms represent a direct line from the early folk-music. And although many elements of form and style were absorbed by the symphony in the course of its development, and it became enriched by contact with other musical forms, and although there was a continual increase in its significance, it still remained

a contemporaneous human document. It was never an anacronism. There were, during this period, composers who had their own personal message to convey, but they did not affect the general development. Schubert, for example, was a solitary, not, indeed, unrelated to his time, but unmindful of it. Tchaikovsky and Dvořák each had his special window out of which he looked on his own corner of the world; Tchaikovsky's window was the window of a prison.

We have nowhere in this book dwelt at length on the personal characteristics of the man within the composer, for we desire to avoid that somewhat ridiculous type of criticism which consists almost entirely in personalities, and which leads nowhere. But the character and personality of Franck are pertinent to our discussion for it is in them we shall find the secret of his music.

Cèsar Franck was born in Liege, Belgium, in 1822, and died in Paris in 1890. He was known to his contemporaries as an organist and a teacher of pianoforte playing and [1]D'Indy tells us that he went his

1 "Cèsar Franck," by D'Indy.

daily round of lessons by means of the Paris omnibus—evidently not an eminent man, this, in the estimation of the public. Franck was a modest, shy personality, deeply religious and devoted to his duties at the church of St. Clothilde. His family and a few friends and pupils constituted his outward world. But there survived in him that old Quietist spirit which looked within rather than without, which measured life in terms of contemplation rather than of action and which cared little for worldly distinction. He was not of Paris; his world had existed ever since man first thought on himself and his destiny—a world preserved through all time in the hearts of a few rare beings—the world of the mystic and dreamer. The battle of life was going on all around him; men were struggling and fighting and loving and hating; but Franck knew none of these passions save one, which, in him, destroyed all the others; and that one was love. Jealousy of his more successful contemporaries he knew not; his gentle soul seemed incapable of harboring any destructive passion whatever. But it was more than this; Franck was not only a religious man, he

was a religious artist. His music goes back beyond the earliest symphonic expression to the old religious polyphonic style. He does not find his expression in rhythmic forms but in the old pure *line* of polyphony, and when D'Indy says that Franck was not a colorist he means, doubtless, that his harmonies are incidental to the movement of his counterpoints. In this connection it should be observed that he often departs from that arrangement of harmonies to which we referred in chapter IV whereby the first section of a movement presents duality of key, the second plurality, and the third unity. This may be observed at the close of the third movement of his violin sonata, and in the slow movement of his great Quintet where the whole of the Coda is in an alien key, from which the return to the tonic only occurs at the very last moment. So we call Cèsar Franck a mystic, meaning that he dwells not in the world of action, but in the quiet cloister of his own tender, devout and loving thoughts.

Franck absorbed his technique chiefly from Bach. His one medium of expression is that polyphony of which Bach was

the greatest master. The harmonic relations produced by the movement of the various "voices" in some of Bach's Fugues are extremely free and it has often been remarked that they sound modern; Franck's harmonies, also, are essentially free, and the color produced by them is frequently quite vivid. We have already referred to the differences in form and style produced by the essential qualities of Franck's ideas. He adopts the symphonic or sonata form in his chamber music and his symphony, but modifies it to suit his special needs. We refer the reader to D'Indy's book for a detailed account of the structure of his string quartet, and we especially urge an examination of the pianoforte quintet which is considered by many well informed musicians to be his finest work. We consider the slow movement of this composition to contain the essence of Franck's style.

The account of the first production of the D minor Symphony is told by D'Indy in his biography. What depths of obsession as to technique and to tradition that story reveals, we leave our readers to find out; such a simple innovation (in this case absolutely

justified) as a solo for English horn was enough to condemn it in the sight of the musical Pundits of Paris.

The D minor Symphony is in three movements: I, in the usual form; II, a combination of slow movement and Scherzo; III, a movement in a modified Rondo form. The first movement is divided as follows: Exposition (including introduction), [2]measure 1-179; development section, 180-325; restatement, 336 to the end. The Coda begins at 408. The introduction begins with the germ of the movement, which is comprised in the first three notes. (One recalls Beethoven's last string quartet with its motto phrase "Mus es sein", and Wagner's well known "Fate" motive in the Niebelungen Ring music dramas.) This motive is succeeded by a passage of three measures (3-5) which do not supply a rhythmic balance (three measures against two), and they in turn are followed by a phrase of three measures, and that by one of four. Let the reader compare with this any other symphonic introduction—as, for example, the extremely complicated beginning to Brahms' First Symphony, or that in Bee-

[2] Our division is more or less arbitrary. It occurs as indicated by us, or possibly a few measures later.

thoven's Seventh—and it will be obvious that while they develop rhythm, this is intent on a melodic expression in which counterpoints have an important part, and that the harmonies result from the counterpoints. The phrase at measure 17 (which occurs again at 25) should be carefully noted since it is the germ from which beautiful passages spring. When the Allegro theme enters (31) it has a quite different conclusion from that employed in the introduction and this difference between its entrance in slow tempo and in fast is preserved throughout. The phrase at measures 3-5 is also important. The counterpoint applied to it at 45-46 is reminiscent of the passage referred to above (17 and 35). We now pass to the second Allegro (82) where the theme is fairly launched. This repeats the first eighteen measures of the first Allegro and then continues the exposition of motives already heard. It will be observed that measures 100-104 continue the beautiful counterpoint from 96-100, and the succeeding passage from Tempo I to measure 134 (which is one of the most beautiful in the whole Symphony), is merely a further exposition of the same

motives. We cannot agree with the statement made by another [3]commentator that this melody at Tempo I is the second theme. The invariable custom of composers since Haydn has been to create a distinct second theme, "Sonata Form" being based on that duality. Furthermore, Franck does provide such a theme (134). We can clearly see in this fine passage the characteristic process by means of which this composer deals with his themes. The counterpoints here are of incomparable beauty and significance. The second theme enters now, *sostenuto,* and dominates up to the end of the exposition. The familiar counterpoint applied to it at measure 150-156 should be noted.

The development section is full of interest. We pass over many details but must refer to one quite fine passage. This begins at measure 290 with a phrase—the second theme against a passage in the basses originally given out at 6; then follows theme I and theme II applied together (301). (This whole passage could have come from none but the cloistered mind of Franck.)

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3 Apthorp in The Program Book of the Boston Symphony Orchestra.

The restatement is quite regular but the Coda presents familiar material in a new light, and, at *Lento,* compresses the initial motive in a sort of stretto.

The Allegretto combines the slow movement with the Scherzo. This movement begins with a passage for strings pizzicato, and harp, in which the main theme is dimly hidden. The English horn finally takes it up (17) and a little later (25) a fine counterpoint enters. The second subject begins at the change of key. We know of no single melody (save, perhaps, that in the slow movement of his quintet) which is more characteristic of Franck's style, and we would point out that its beauty lies in subtlety of feeling rather than in outward form. The harmonies produced by the leading of the melody we do not look upon as [4]modulations but rather as accidental to the line. The theme entering at measure 97 Franck himself designated as "the Scherzo", and a comparison of the phrase at 99-101 with that at 50-51 will reveal the common source of these two themes. Another theme enters at measure

[4] Let the student examine the second theme of Chopin's G minor Nocturne, op. 37, No. 2, for an illustration of direct modulations for purposes of harmonic contrast.

136, after which the Scherzo theme returns and absorbs into itself (184) the chief theme of the movement. A striking use of theme II begins at *Poco piu lento* (223).

We have taken occasion in a former chapter to refer to the necessity for contrast in all artistic expression, and we have also pointed out that the essence of that expression lies in relating objects to each other; that beauty is a harmony of objects or of impulses; that any object is beautiful and any deed fine which harmonizes with nature and with human life. No matter how strange or how obvious a word or a musical phrase may be there is one right place for it somewhere if we can but find it. The obvious is distasteful to us in Mendelssohn, for example, because it is not put into relation with the strange or unusual. The obvious in Brahms and Cèsar Franck is so related as to be beautiful and interesting. The passage in this movement beginning at measure 251 contains the most common of all changes of key—that from the tonic to the dominant—but the old familiar chord that appears at the beginning of the second measure has not only a quite perfect beauty and fitness but sounds as though

it had just been discovered. The various sections of this movement are clearly indicated by double bars or by changes of key.

The Finale is a summing up, as a Finale should be. The two chief themes (7 and 72) are derived from the first theme of the first movement and, in the course of the Finale, the themes from the first and second movements are brought in. The form of this Finale may be briefly described as containing four entrances of the leading theme—at 7, 140, 168 and 298—against which are set a definite second theme entering twice—72 and 187—and themes from the preceding movements. Space does not permit us to examine the details at great length, but we desire to point out a few salient passages. Measure 98 begins one of these. Here the bass is an inversion of the phrase at measure 73, and the whole passage (in the left hand of the solo piano score) is drawn from that theme, while the triplets at 109 (taken from the same source) anticipate the counterpoint at 125. Measure 110 has the phrase in augmentation in the upper part against the same phrase in its original rhythm in the bass. The canon at 145 is both interesting and

beautiful. The chief motive for theme II is given with great tenderness and pathos at 214. But the long passage beginning at measure 318 is, perhaps, the most significant of any in the whole symphony. Let us carefully examine it. The upper part is derived from the first theme of this movement; the bass moves upward (320-321) in the phrase first heard in measures 43-45, and this chromatic ascent continues at intervals until 330, when the second theme of the first movement enters. At 250 begins a passage of such mystery and portent as to make us feel that no one of the themes used in it had hitherto revealed its real significance. The solemn tread of the two bass notes (from theme II of the first movement) and the sombre motive from the opening of the symphony combine to produce a quite indescribable effect. The conclusion of this long passage gives a constantly heightened sense of the approach of the first theme which finally enters at measure 248.

In conclusion we would point out that this symphony approaches in its completeness what was formerly represented by the first movement alone. The opening move-

ment is the first section or exposition; the slow movement represents a central contrasting section, and the Finale is like a restatement of all the preceding material.

SUPPLEMENTARY SUBJECTS FOR STUDY

Cèsar Franck, sonata for violin and piano; prelude, chorale and fugue for piano; quintet for piano and strings.

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Course study on the development of symphonic music

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